

# MAGAZINE OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON  
OCTOBER, 1943

# *A Statement of* **EDITORIAL POLICY**

For thirty-four years the MAGAZINE OF ART has been read and enjoyed by artists, scholars, and laymen alike. It has achieved this unique distinction by recognizing, among other things, the difference between the raw material of art scholarship and its interpretation. For this reason the footnotes to its articles usually appear in other publications—publications which it views with a respectful, rather than a competitive, eye. Nor does it compete with publications whose primary aim is to report the news and activities of the art world. Its chief concern is with the timeless, rather than the timely.

This means that when in the opinion of its editors the discussion of any artist, or work of art in any medium from any period or country, will increase the knowledge and enjoyment of its readers by making them more keenly aware of both man's cultural heritage and his cultural possibilities, the MAGAZINE will publish that discussion.

It means that the MAGAZINE will publish articles that are closer to museum gallery talks and lectures than to doctor's theses. Its criticism will be creative criticism, written not primarily for the enlightenment of other art editors, but for people who simply enjoy art—people who lead busy lives but who find time to read the better best sellers, attend the symphony and the theater, and participate in the activities of their local art museums and associations.

The MAGAZINE OF ART recognizes as a fact that the future patrons of art in America will be drawn from nearer the broad base of the social pyramid than in the past, that art in the future will receive its chief support from a collective, tax-paying public rather than from generous individuals, and because it is heartily in sympathy with this trend it will continue, in its editorial policy, to anticipate it.

Because it is an American magazine published primarily for American readers, it will naturally emphasize American art, but because it is aware that art is the one truly international language in a world rapidly becoming less defined by national boundaries, it hopes by means of this editorial policy to contribute towards that ideal of international democracy.

JOHN D. MORSE, *Editor*

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LEE SIMONSON'S latest and liveliest contribution to American letters is his demi-autobiography, "Part of a Lifetime," Duell, Sloan & Pearce, 1943.

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**FORTHCOMING:** "Sure, I'm a Social Painter," by Philip Evergood. Also an article on James Ensor, great Belgian artist reported dead last year, but now known to be alive. By Libby Tannenbaum. In November.

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# MAGAZINE OF ART

A National Magazine Relating the Arts to Contemporary Life

VOLUME 36

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NUMBER 6

The painter, Marsden Hartley (1877-1943), by Jacques Lipchitz . . . Cover

*The death of Mr. Hartley in September prevented the completion of an unusual article he was writing for us about his experience sitting for this head by Lipchitz—his excitement and wonder at watching it become alive. The head is now on tour with the Museum of Modern Art's Portrait Exhibition, lent by the Buchholz Gallery*

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JOHN D. MORSE, Editor

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Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—EDITOR.

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VELAZCO: *The Valley of Mexico*, oil, 1877. "In the last and longest period of his life he expressed in his paintings a feeling of the geologic greatness of the formation of the earth and a cosmic poetic sense that seems to be derived from an imaginative impression of our planet as it might have been millions of years ago."

## A FOREWORD BY ALFRED H. BARR, JR.

Though he won prizes at both the Philadelphia Centennial of 1876 and the Chicago World's Fair of 1893, José María Velazco and his painting are today almost unknown in this country. Even in Mexico his stature had generally been underestimated until his work was shown for the first time at full length in a great exhibition at the Palace of Fine Arts last fall. For those whose eyes were open to greatness, even when unfashionably clothed, this exhibition was a revelation. It is true that for some years past Diego Rivera had proudly acknowledged having been Velazco's pupil forty years ago, but on the whole Velazco was ignored or little esteemed by the artists of the Mexican Renaissance of the 1920's, intent as they were on painting monumental murals of the class struggle and Mexico's historic past. Even the easel painters of the younger generation, active during the past dozen years, have been remarkably blind to Velazco's greatness. This was not only because he seemed an old fashioned, though respectable, legacy of the Diaz regime, but because of a really extraordinary indifference to the subject which held Velazco enraptured during his entire career. This was his country's landscape; particularly the magnificent panorama of the Valley of Mexico, a plateau higher than Mount Washington, studded with lakes and volcanic cones and ringed by mountains, among which the two great snow capped peaks of Popocatepetl and

Ixtaccihuatl rise still higher by some ten thousand feet. Perhaps in order to concentrate so exclusively upon man and his puny problems the living Mexican artist has had to turn his back on so overwhelming a landscape, or perhaps the achievement of Velazco has discouraged emulation.

But there is at least one younger Mexican artist who is blind neither to Mexican landscape nor to the art of Velazco: Juan O'Gorman, the author of the following article, has for years been an enthusiastic student of Velazco's work. O'Gorman is an architect as well as a painter. Perhaps because of this he emphasizes the structural elements in Velazco's landscapes, their pictorial design and geological grandeur. To Velazco himself the Valley of Mexico was however more than a problem in composition or a natural wonder: it was from the least flower to the highest cloud an expression of the Divine Order. Like his contemporaries in the United States, Frederick Edwin Church and Thomas Moran, he was a deeply religious man. For him as for them painting seems to have been a devotional act as well as an artistic and scientific procedure. Yet in Velazco's painting this awareness of the sublime is never obvious, never approaches the sentimentality or sunset melodrama so frequent in the romantic panoramas of Church and Moran. Velazco's mysticism is deeper just as his structure is more convincing, his knowledge profounder and more calm.

# VELAZCO: PAINTER OF TIME AND SPACE

BY JUAN O'GORMAN

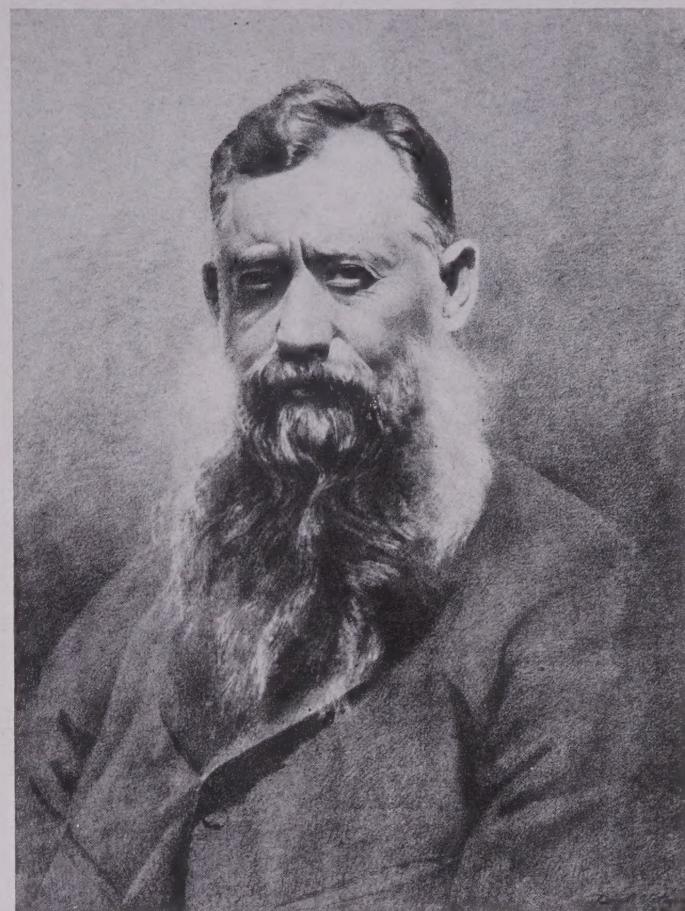
DON JOSÉ MARÍA VELAZCO, born in Temascalcingo, State of Mexico, on July 6, 1840, was in my opinion one of the great painters of modern times. He came from a family of *rebozo* (shawl) weavers—artisans trained in minutely accurate work for which very sensitive eyes and fingers are necessary. The influence of this intricate weaving is sometimes felt in his paintings.

At the death of his father in 1846 the family came to Mexico City where his mother worked to bring up her children. She always wished her son, José María, would become a weaver like his father, but the boy, showing great independence of character and great ability as a draftsman, followed his own intuition and became a student at the Art Academy of San Carlos at the age of eighteen. One year later he married and founded a family which ultimately included thirteen children. In the Academy he received instruction from many of the official teachers. Two are worth mentioning because of the effect they had on Velazco's early work. First, Eugenio Landesio, a landscape painter of Italian origin who came to Mexico in 1855, and, second, Santiago Rebull, a very fine draftsman and painter of portraits and figures, notably influenced by Ingres. The influence of the teaching of these two painters is apparent in Velazco's early work, but as soon as he mastered the technical difficulties of the craft he shed that influence completely and painted directly from nature in a way so original, so sensitive, and so plastically exact, that it is impossible to classify his work as academic in any sense whatsoever. Velazco belongs with Velazco only, and this is evidence of his genius and of the great vital force that moved him.

Though he lived in the time of the full bloom of impressionism, he never paid tribute in his work to the impressionists. This is explained in his answer to one of his disciples who asked him to express his opinion about what was at that time a new movement. He said that impressionism would be the way to paint if painting could be done with light instead of pigments taken from the rocks and the earth, but as this was for the moment impossible, impressionism would fail to achieve its full aims, not for the lack of ideological correctness, but for the lack of technical and material possibilities.

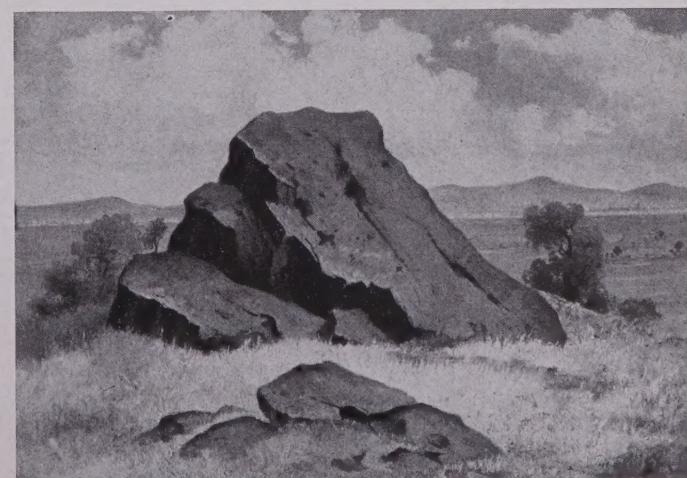
The friendship with his teachers, Rebull, a lover of knowledge, and Doctor Manuel Carpio, a poet of distinction, led Velazco to take an interest in scientific learning. When he was twenty-eight years old he was named professor at the National Academy, and this same year he studied anatomy in the Medical School, indicating that at this time of his life he intended to paint figures and portraits, which later he did very rarely. It was a well known fact among his students that when he found any of them lacking in talent or ability he would suggest to them not to trouble any more with landscapes but to try "the easier art of figure painting".

In the same way that a painter of figures needs to understand the structure of bones and muscles so that in a nude the thigh seems softer than the knee, or in a portrait the lips, muscles in the cheeks, and forehead suggest the different sensations of hardness, thickness and structure, so Velazco, the landscape painter, found it necessary to study geology, botany, natural history, meteorology, physics, and therefore mathematics. He wanted to be able to express in paint not only what one can see on the surface of the earth, but also what one can feel if one knows about the formation of the clouds in the sky,



DON JOSÉ MARÍA VELAZCO: *Self-portrait, pencil drawing, 1894.*

VELAZCO: *Rocks, oil, 1877.* "He wanted to be able to express in paint not only what one can see on the surface of the earth, but also what one can feel if one knows about the formation of the clouds in the sky, the volcanic or sedimentary rocks on the earth, the growth of the different species of plants, and also the action of light and air that is continually transforming all of these."





VELAZCO: *Promenade in the Vicinity of Mexico*, oil, 1866. An early work showing the influence of his Italian teacher, Eugenio Landesio.

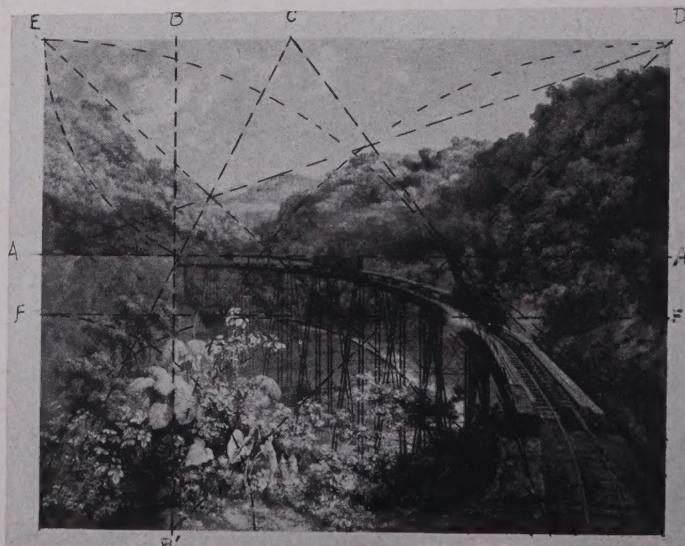
VELAZCO: *The Porphyry Rock of Tepeyac*, oil, 1897.



the volcanic or sedimentary rocks on the earth, the growth of the different species of plants and the action of light and air that is continually transforming all of these. To me Velazco's landscapes express the action of time on nature, and in this he was an original master.

In order to express in paint these time factors, he developed a complete scale of tones of colors in order to locate exactly in space the objects and forms of the paintings. Without these spacial conditions time could not be expressed. It is no wonder that he chose to paint landscapes, for this subject lends itself better than any other to embody the plastic expressions of space and time. According to his pupil, Diego Rivera, Don José María maintained that Leonardo da Vinci, the great engineer and inventor of the theory of aeronautics, had to place perspective lines with roads, winding rivers, rows of trees or houses in his landscapes in order to give the depth, distance, and space that he desired. Leonardo succeeded in drawing lines on the surface of the canvas, but he did not succeed in painting the air, that atmosphere in which he also wanted to fly. But he, Velazco, was able to place a tree or a stone at any exact distance from the observer by using a scale of invented values, in the same way that modern inventors have been able to fly by using wings that do not move, instead of trying to copy the natural flight of the birds, as did Leonardo. In other words, expression is achieved only by inventing and not by copying nature. To judge from the general appearances and weight of an airship one would never believe that it would be able to fly. So in Velazco's paintings, to judge from their reproductions and photographs, one cannot comprehend the total range of tones of color because the relations of these are so perfect in relation to the subject which he painted that one sees only the landscape. Velazco worked so minutely on what appears to the ordinary spectator to be a faithful copy, just a recording of the scenery in nature, that the extremely fine plastic values pass unnoticed. For people without the necessary amount of sensibility, Velazco's painting is merely a photographic copy of nature. But actually he made use of the material which he took from nature in a very pure, perfect and

Structural analysis of the painting shown on the opposite page.  $A-A'$ , originating with the bridge approach, divides the picture vertically according to the golden section.  $B-B'$ , extending the sharp corner of the approach, equals  $B-D$  equals the height of the picture.  $E-C$  equals one half the height, and  $F-F'$  represents the lower half of the vertical golden section.



subtle way to give us his most personal convictions. This is comparable to the work of an architect who builds a wonderful house with the materials of the very soil on which he works, and allows the building to become part of the landscape to such a degree that one would never notice it unless invited to go in to admire from the inside its comforts, structure and beauty.

Some critics have made the statement that Velazco's pictures have no geometric structure, but the evidence of his use of dynamic structural composition is convincing. One of the more obvious examples is published here. The dominant horizontal, which cuts the painting in two, establishes exactly the golden section of the height of the canvas. The golden section is the basis of the structural design here, just as it was in the paintings of the early Renaissance. It is interesting to know that Velazco experimented in photography and tried to illustrate his book *Flora de los alrededores del valle de México* (Flora in the Vicinity of the Valley of Mexico) with photographs. In this he failed completely, for he was not a photographer, and found it necessary to make lithographs which were colored by his own hand.

He did many drawings and watercolors of exceptional bril-

liance, but his main work was in oil on canvas. He had great ability as a craftsman; few have understood oil painting as he did. At first he followed the accepted methods, using thick pasty paints on a canvas prepared with whiting, but later, when he became perfectly sure of the tones and values of his colors, he painted fluidly and freely without retouching his first strokes. Because of the thinness of the paint this method required a ground of a material that would be extraordinarily luminous as well as non-absorbent. By gilding his canvas with gold leaf he met these two conditions and also achieved great permanence. Even in his large canvases the skies were painted and finished in one day's work. Each day he completed a part of the picture, in the manner of a fresco painter. He was a constant worker, having painted more than 400 landscapes in oil, some of which were very large; innumerable watercolors and drawings; also six canvases of mural dimensions that decorate the walls in the hall of the Institute of Geology in Mexico City and that represent the evolution of life in the sea and on the earth. These paintings show us how advanced were his ideas, how he accepted and understood the latest scientific discoveries of his time. In the last years of his life he painted from memory on very small canvases and post cards. It is incredible

VELAZCO: *The Bridge of Metlac*, oil, 1881. Arrangement of plants in lower left corner reveals the painter's precise botanical knowledge.



that he was able to suggest in such small surfaces the immensity of the universe. In these last pictures even the landscape was invented.

There appear to be the usual three periods in Velazco's life, but the transition from one to the other is practically unnoticeable. In his youth the influence of his teachers is visible in a few of his canvases, but soon he was painting architecture or the interiors of patios similar to some of Corot's early landscapes. In what might be called his second period he seemed especially interested in the vegetation of the scenery, but already his paintings have extraordinary luminosity and spacial quality. In the last and longest period of his life he expressed in his paintings a feeling of the geologic greatness of the formation of the earth and a cosmic poetic sense that seems to be derived from an imaginative impression of our planet as it might have been millions of years ago.

In the year 1889, after two of his paintings had been refused by a jury of academicians in Mexico, Velazco took the pictures himself to the great world's fair in Paris, where he won first place and was given a prize by Meissonier, the leading official painter of France.

The simple character of Velazco is shown by the excitement with which he told of how the "great" French painter awarded him this honor. But I think that we may all feel today that it was an honor to Meissonier to have had this privilege. The jealousy of the insignificant little cretins at the Academy caused his dismissal from the staff of teachers when he was sixty-two years old, at the summit of his life's work, just at the time he was

receiving great honors from Europe. It speaks well for Francis Joseph of Austria that he honored the Mexican painter with a decoration. Don José María Velazco died in 1912 at the age of seventy-two while painting a small landscape that was left unfinished. He had many disciples who by imitating their master destroyed their own creative possibilities. There was one exception—Diego Rivera.

Velazco was never involved in the bohemian life which seemed to be prevalent among the artists of Mexico during his time, marking the tail end of a cheap romantic decadence. His ancestors, the *rebozo* weavers of Temascalcingo, were too active in him to permit such vagrancies. For him painting was all pleasure; to add alcohol to this was unnecessary. He painted without programs, or schools, or schedules, or tricks, or mannerisms. He never had to look for inspiration because it was always with him. For he had, on one hand, scientific knowledge and enormous sensibility, and on the other, the continent in which he lived. Because of this he was anti-academic and American from the top of his head to the toes of his feet.

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VELAZCO: *Group of Trees, oil, 1880. Compare the undeniably Mexican foliage and sky with the Italianate Promenade dated 1866.*

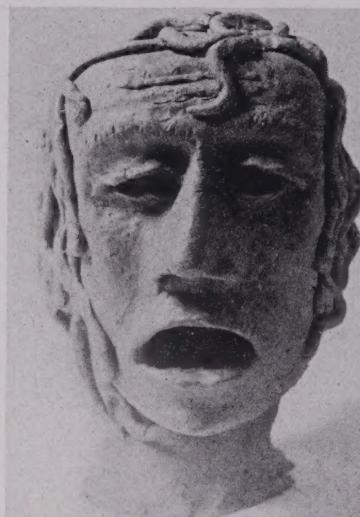
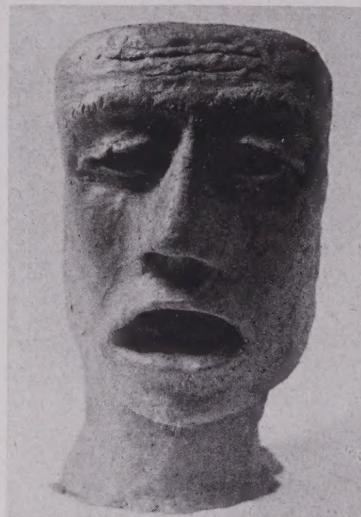
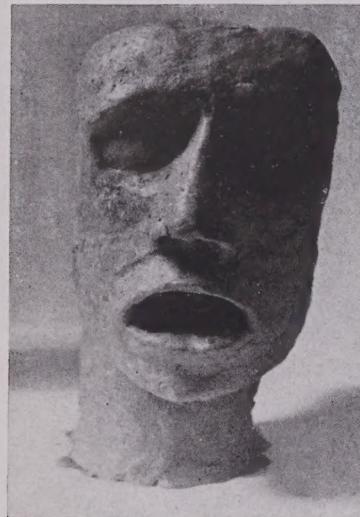
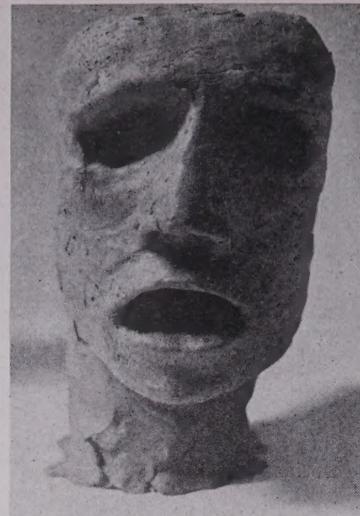
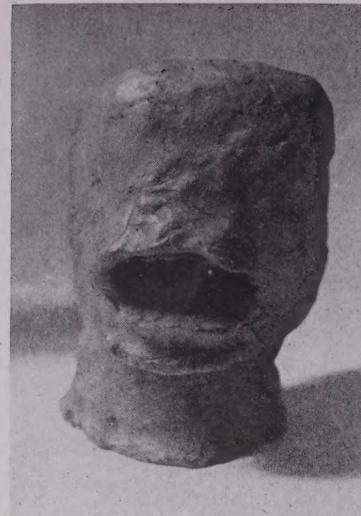




VELAZCO: *El Citlaltepetl* (the volcano), oil, 1895. Whether the volcanoes are shown far or near, they dominate the landscape.

VELAZCO: *The Volcanoes Seen from the Factory of St. Raphael*, oil, 1910. Popocatepetl on the left, Ixtaccihuatl on the right.





*Blind sculptor A "starts with the general outline of the head. Then he adds nose, eyes, mouth and features. Finally he has completed a sculpture in which all the single features are fused together into a unified and closed surface very much like a 'normal' head."*

## THE BLIND MAKE US SEE

BY VIKTOR LOWENFELD

**EDITOR'S NOTE:** *For the following article we are indebted to the Writing and Publication Division of the Committee on Art in American Education and Society, whose head calls attention to the fact that the author has designed tests, based on the investigations described here, which have been accepted and put into motion picture form by the U. S. Air Forces.*

WHEN WE SIT in a train, watching the swiftly passing landscape, we may or may not realize that the impression of the landscape as a whole exists only in our minds. In reality we do not see the whole thing; we see many little strips of landscape about the size of the window, each one quickly replaced by another. Some of us, depending on the psychological type to which we belong, are quite satisfied with these many partial impressions and would even feel dizzy if we had to integrate them into a whole. Others, however, do not need any stimulation to put this "picture puzzle" together. While moving, they place all these strips one beside another and see in their minds a whole landscape; more than that, they orientate themselves quite well in it.

Members of the first group not only lose contact with the parts of the landscape that are left behind, but often become irritated by the "ever changing" picture. Many of us know how this irritation contributes to the discomfort of train travel.

It is not only "the fresh air" that makes riding in an open car a pleasure, or the "smoothness" of high altitude flying that makes it more pleasant than the take off; it is also the enlarged visual circle which permits a greater amount of orientation and a fuller sense of physical security. The body likes to know what is being done to it. The driver of a car does not feel the sudden stop as much as the passengers do.

The traveler who sits either comfortably or painfully in his compartment seldom realizes that this ability or failure to produce a single, unified picture out of the many successive impressions of the landscape classifies him according to a definite psychological type, which differs not only on this point but on many others, as we shall see.

Since definite trends and behavior patterns are clearest seen when they are deprived of any "cover", they can best be observed and investigated in extreme cases. In this case the very interesting analysis of shape and form created by blind individuals gives us an insight into our own reactions to the world around us. Let us watch the growth of two sculptures made by two congenitally blind individuals, two extreme cases from the many I had the fascinating pleasure to work with.

Most blind sculptors do not model in the usual way, with the statue facing them; they stand parallel to it, or behind it, with the face of the statue turned in the same direction as the

*Blind sculptor B "starts with the chin, puts in the teeth (and even the tonsils), prepares the hole for the nose, and sticks it on. Then eyes are added, from the inside, and the hollow of the head is closed. Finally . . . wrinkles and tears are added, but . . . they are still partial impressions, isolated from the main form instead of fused into a complete image as in A."*



face of the worker. The reason for this is that the impressions of the outer world do not reach them, as they reach the normal eye, in a mirror-like projection. Their experience is primarily derived from the forms they observe and feel on themselves. Accordingly, the sculpture is formed in the same direction, with the sculptor usually working on the face of his figure as though he were embracing it from behind. This was true of both the individuals, A and B, whose work we are considering. But how extremely different are their approaches and their final products.

Sculptor A starts with the general outline of a head. Then he adds nose, eyes, mouth and the features. Finally he has completed a sculpture in which all single features are fused together in a unified and closed surface, very much like a "normal" head. Sculptor B, however, starts with the chin, puts in the teeth (and even the tonsils), prepares the hole for the nose, and sticks it on. Then the eyes are added, from the inside, and the hollow of the head is closed. Finally such expressive features as wrinkles and tears are added, but they remain isolated on the finished product. One feels as if they could easily be removed. They are still partial impressions, isolated from the main form instead of fused into a complete image as in the head by A. They are like the many single impressions that we get in looking out of the train, without combining them into a whole image of the landscape.

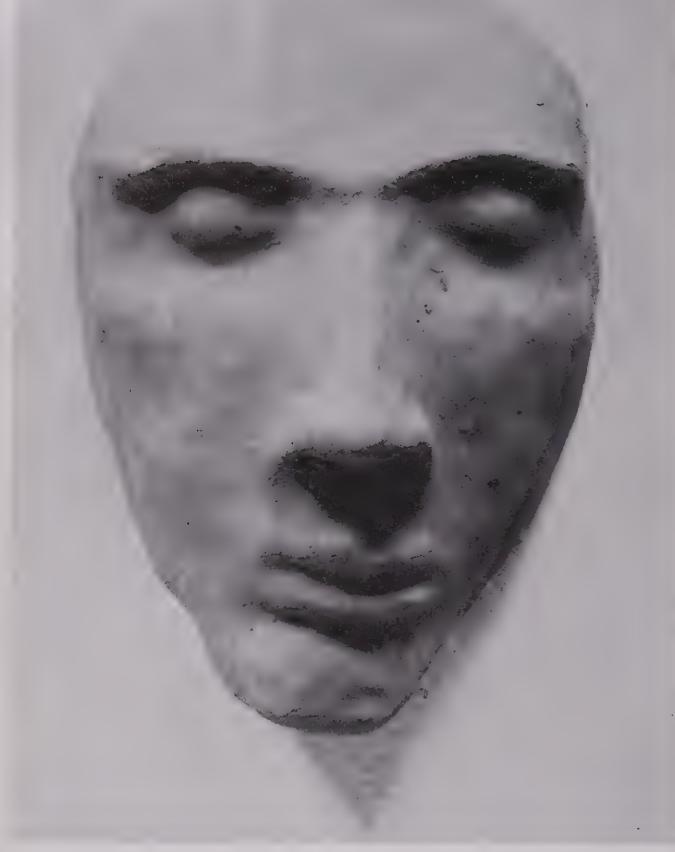
I led my two blind sculptors into a room, escorting them along the window side, past the two other walls and back to the entrance. Then I asked both of them to point toward the

direction of one particular window. A, who made the sculpture with the "smooth" surface, immediately knew the accurate direction, whereas B could not orientate himself at all. He had only the partial impressions in his mind that he received while he was moving along a wall. He could not unify them into a whole impression of the room. Since a vital part of orientation consists of the ability to gain this unity, B was completely unable to orientate himself.

These two attitudes may be further observed in two self-portraits, C and D, made by two other blind types. In C we see all the single features unified into a "natural vision", whereas in D all partial impressions still remain isolated on the final product. While one was occupied with expressing the unified appearance and even "likeness" of his portrait, the other was involved only in the process of adding all the surface features which seemed to him important for his personality. Isn't this a perfect manifestation of impressionism and expressionism?

The impressionist world is the world of appearances, the world of our senses. The world of expressionist art is the world of expression, of feelings, of subjective processes. In impressionist art, as in *Self Portrait C*, the surface structure triumphs; whereas expressive art, originating from within as in *Self Portrait D*, places the self in a value-relation to its environment.

Throughout the whole history of art these two styles and two contrary impulses have stood in opposition. Some critics have spoken of "geometric" and "naturalistic" art. Schiller contrasted the "naïve" and the "sentimental" styles. But not until fairly recently were attempts made to analyze more profoundly

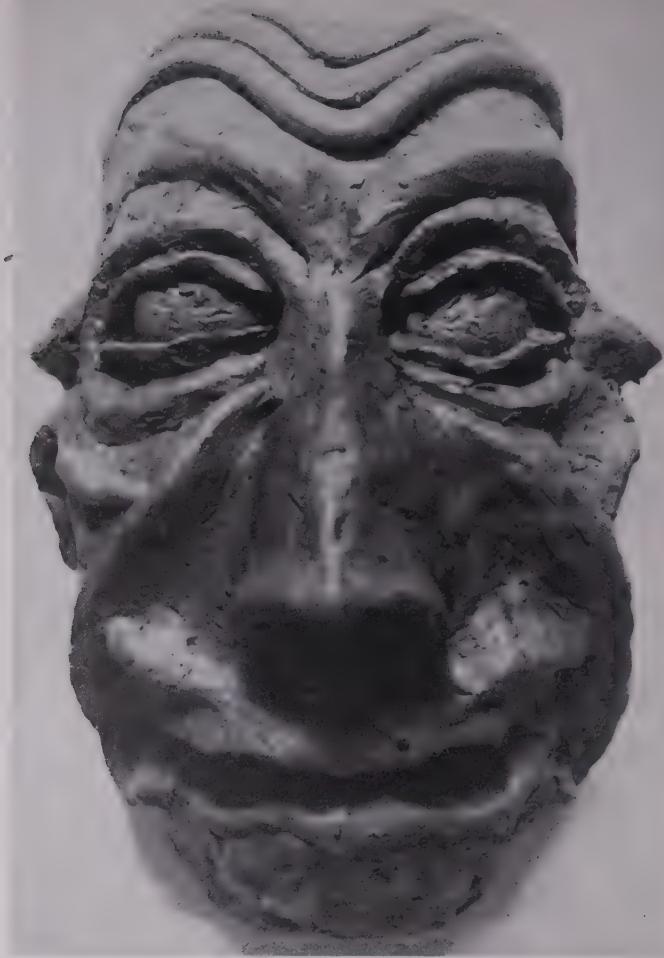


*Self-portrait by blind sculptor C in which "all of the single features are unified into a 'natural vision.' The sculptor would never sacrifice the surface appearance of his work to such a subjective expression as the pulsation of the temples in self-portrait D . . . Isn't this a perfect manifestation of impressionism?"*

these two contrary impulses. In particular, the great art historian Alois Riegl made an effort to understand the nature of these art styles, instead of subjecting them merely to esthetic judgments. He thought very deeply about the nature of the "geometrical" style and contrasted it with the "naturalistic".

Verworn speaks of "ideoplasic" and "physioplasic" art. By physioplasic art he means compositions "consisting of a direct reproduction of the natural object or of its immediate memory image." He uses the term ideoplasic art when the representations do not spring from immediate observation, but express ideas, deductions or abstract knowledge. Danzil contrasts "static" and "dynamic" types of art. In this rather vague terminology he expresses his view that with the static type of artist the tendency to strictness and systematization predominates, while the dynamic type is concerned "with somehow expressing and bearing witness to life that flows through him". That is, "he attempts to express individual experiences."

Herbert Kuehn was of the opinion that the nature of these stylistic opposites could be most clearly formulated by the words "sensorial" and "imaginative". By sensorial he meant those art forms which most strongly express the fact that the artist is concerned, through his senses, with what goes on around him, while the concept of imaginative style applies to those who stand apart from life, who consciously turn away



*Self-portrait by blind sculptor D. "All partial impressions still remain isolated on the final product. He was involved only in the process of adding all expressive features which seemed to him important for his personality. . . Isn't this a perfect manifestation of expressionism?"*

from nature to the things which lie beyond. Sensorial art, he says, is the copy of reality, the imitation of nature, the reproduction of objects and their bounding lines, the representation of fleeting aspects, of change itself. Imaginative art, on the other hand, attempts to hold on to what is permanent and universal in objects, to that which expresses their inner unity and nature and the laws of their existence.

All these views have one thing in common:—that which is perceptible in the external universe, as contrasted with that which is experienced by the "inward senses". Art consists in depicting the relations of the artist to the world of his experiences—that is, depicting his *experience with objects*, not the *objects themselves*. What is of final importance is the *kind of experience*; this is what decisively determines the products of the artist.

If we look at our self-portraits C and D in this light we will understand the different forces at work; we see that it is the artists' psychological attitudes which determined the style of their creative products. And so it is, not only with our creative impulses, but also with our thinking and doing. Where one person thinks in details, and has difficulty in putting his thought together into a whole, another has first the whole and has difficulty in working out the details.

An air pilot training candidate who failed in his examinations explained his failure as follows: "In high altitudes I feel

secure. However, the closer I come to the ground, especially in landing maneuvers, the more I become confused. Since I cannot take in the whole air field I lose orientation." This is exactly the problem of the blind sculptor, who, moving his hands over a face, gets only partial touch impressions. The inability of the pilot to integrate his partial impressions of the landing field into a whole confused his sense of orientation. Having lost contact with that part of the air field he had left behind him, he could no longer orientate himself.

In primitive art the same attitude toward the experience of senses can be observed, with, however, one striking additional factor. As a man sitting in a train (or the air pilot) loses contact with the area he leaves behind him, so does the primitive artist. But the train passenger may suddenly become bound up with something which quickly passes his eyes and strikes his personality: an old shack, or a hawk circling in the air. From this time on, the hawk will circle with him and grow in his mind as one outstanding isolated impression of the many he has perceived in succession.

A blind person who made himself acquainted with a room became very much interested in a desk-lamp. He could feel the bulb growing warmer when he turned on the light, and when he was asked afterwards to model the room in clay, the lamp was the most conspicuous part, even overshadowing the desk. It was this impression in his mind that became outstanding; most of the others disappeared. The lamp may have been for him a symbol of the "unattainable", or better, the "unperceivable", which can change for the primitive man into any magic

symbol. The psychological origin, however, remains the same: proportion of value.

I watched a blind sculptor working on a sculpture *Youth Imploring*. Its most striking characteristic is the overemphasis of the imploring hands. We feel the strength embodied in this figure when we regard the gradual increase in its proportion. It starts from the slender basis of the delicate legs and, rising like a hymn to Heaven, finds in the great hands its mighty closing chord. The base has, as it were, been dematerialized; it is no longer earth bound, and we have before us only the feeling "I implore"!

The world of expressionist art is the world of expression, of feelings, of subjective processes. Are not bodily feelings, kinesthetic experiences, muscular sensations the clearest examples of subjective processes? The bodily feelings of these uplifted hands have become incorporated into the magic content of the expression of the whole sculpture. The same kind of expression can be seen in the enlarged arms of the Lord in the Byzantine mosaic in the Cupola of the Baptistry at Florence, and in the work of such modern masters as William Lehmbruck, as well as in the exaggerated hands of primitive African sculpture. Or we might better say it can be seen in every art which has its origin not in visual experiences but in subjective ones, or "Haptic experiences" as I have called them in my book, "The Nature of Creative Activity."

When you next watch the telegraph poles from a train, dashing by, remember whether you see them singly or in continuation. You might then discover whether your aptitude is visual or not.

*The exaggerated legs of the figure, Furious Man, (LEFT), by the great German expressionist Lehmbruck, fix him and his struggle as solidly on earth as the overemphasis on arms and hands in the African primitive sculpture (CENTER) and the Youth Imploring, by a blind sculptor, (RIGHT), raise them above it. "The base of Youth Imploring has been . . . dematerialized; it is no longer earth-bound, and we have before us only the feeling, 'I implore.'"*





JACQUES LOUIS DAVID: *Roman Youth With Horse*, Detroit Institute of Arts. THÉODORE GÉRICAULT: *The Wounded Cuirassier*, Louvre. "The French Revolution thought it was modern and free, but it argued political issues with the aid of precedents found in Plutarch, and established the worship of reason as an official creed. . . . Its imagination was cast chiefly in the molds of abstract reason and classical antiquity as shown in the comparison of David's *Roman Youth With A Horse*—conventional and timeless—with Géricault's particularized and historical *Cuirassier*."

## THE ART OF TOMORROW: CLASSIC OR ROMANTIC?

BY JACQUES BARZUN

WHETHER ONE LIKES the Romantic Period or not, one must admit that it was an age of great artistic activity. But whence did the stimulus come? Those who believe in the close linking of culture and politics reply that it came from the French Revolution and the Napoleonic Wars. And in one sense this is true; which raises the question whether the French Revolution and the Napoleonic regime were themselves expressions of romanticism. It is not an idle question; it brings us two cases for testing the relation of politics to culture, thus guiding our thought concerning the art of today and tomorrow.

Yet our backward glance yields what seems at first sight a hopeless contradiction. Everyone has heard it said of modern France—for it is commonly believed—that she, at any rate, is not a romantic nation like Germany. She has had her "romantic fling" with Napoleon and is unlikely to repeat the trial. Here Napoleon means romanticism. At the same time, most textbooks represent Napoleon as a "true son of the Enlightenment" who brought France back to "her classic tradition" after the revolutionary upheaval. From which it would appear that the revolution was romantic but Napoleon was not. At the same time we must remember that the classical Louis XIV also "flung" France at Europe's head. What then has romanticism

to do with revolution, with empire, and with war? The confusion grows even darker if we reflect that all this is only the political expression of a people's spirit, to which must be added its cultural expression, that is, the formal art and thought of the period from 1789 to Waterloo.

The political puzzle can be solved by keeping in mind the basic assumption of romanticism, which is that man is both strong and weak, gifted with energies and yet wretchedly finite. This means that any manifestation of human energy inevitably reminds us of romanticism and will be mistaken as fully equivalent to it by the uncritical. But romanticism implies not only risk, effort, energy; it implies also creation, diversity, and individual genius. This is why America is the land of romanticism par excellence and why her greatest philosopher, William James, asserted the doctrine in its fullness against all absolute, classical limits. We may say, then, that in their heroism and energy, the French Revolution and the Napoleonic regime resembled romantic undertakings. This is consistent with what we know of Napoleon's influence on the romantic poets, and it is also consistent with what we know of Louis XIV as a figurehead upon which the whole nation could project its spirit of enterprise.

Finally, this view explains why it is so plausible nowadays to describe fascism as romanticism. Its energy and pretense to create are akin to romanticism, but they express themselves—as in Napoleon and Louis XIV—through a unitary leadership based on oppression. The fascist program is not a new romanticism, for its premises, methods, and goal are precisely the opposite. Two diametrically opposed schemes can be carried out with a like enthusiasm; but that does not make them the same: they may look alike from a distance, but one feature in common does not constitute identity.

Viewed in this light, the French Revolution was, first, an explosion which destroyed the outworn constraints of the old regime and opened careers to talent. Second, in its fight for existence against foreign powers, the Revolution stimulated heroism and afforded chances of greatness. Looked at from without, its *activity* was romantic. Its style and thought, however, remained thoroughly classical. Not only were its doctrines derived from the 18th century *philosophes*, but its imagination was cast chiefly in the molds of abstract reason and classical antiquity, as shown in the comparison of David's *Roman Youth With A Horse*—conventional and timeless—with Géricault's particularized and historical *Cuirassier*. The Revolution thought it was modern and free, but it argued political issues with the aid of precedents found in Plutarch and established the worship of reason as an official creed. For their own national past, the French of that time had little use. Ancient charters were burned and a scheme was set afoot to destroy those "monuments of barbarism and superstition," the Gothic cathedrals.

In another, even deeper way, the French Revolution remained classical. Political necessity required absolute unity through dictatorship, and orthodoxy suited the revolutionary Committee of Public Safety as well as it had suited Louis XIV. That essential part of romanticism which asserts the worth of the individual could not be tolerated; that part which was seeking to recapture the spirit of early Christianity and led

to a revival of religion was held to be counter-revolutionary. Literature and the arts, as I have detailed in my book, "Of Human Freedom," were thoroughly muzzled. The struggle for power within, and the war for liberation and conquest without, were the only two goals which absorbed men's energies. There was no room for genius any more than for diversity.

At the coming of Napoleon, these elements had not changed. Dictatorship was still required and the new dictatorship still meant war. The Empire style mixed the neo-classic with the newly discovered Egyptian; energy and heroism continued to thrive. The single directing will hoped to re-create the splendors of Versailles and professed to want a Corneille as a Minister of State. But only in the Catholic revival, encouraged for political reasons, was there any sign of a new direction, one upon which the centralized state did not proceed very far, as could be seen in the condemnation of Mme. de Staél's writings on Germany. Classically enough, the minister of police pointed out to her that France had no need to seek artistic inspiration outside the frontier. Yet at the same time Napoleon was blaming his Minister of the Interior for the absence of a flourishing literature within the Empire. A clairvoyant might have replied that a young officer in the commissariat, later Stendhal, was too busy crossing the frozen rivers of Russia to do anything else.

The cultural pattern of dictatorship is plain enough. Whether it is Louis XIV, Robespierre, or Hitler at the helm, the relation of absolutism to art is authoritarian. No doubt a well-established authority, like Louis XIV's, can allow more variety than a new empire. But the threat of heresy is ever present, and power takes no chances.

It might be thought that with the return of the Bourbons after the Fall of Napoleon, the old shackles would be reapplied. But the restoration of absolutism was only apparent. The monarchy came back with a Charter, knowing that it must rule a people weary of constraints, of eighteenth-century ideas, and of unremitting physical energy. In these circumstances, and



EUGÈNE DELACROIX: *Virgil and Dante*, oil, 1822. Paris, Louvre. ". . . the romantic movement in France was born at last, with the paintings of Théodore Géricault and Eugène Delacroix among its first expressions."

with the encouragement of examples coming from Germany, England, and Italy, the romantic movement in France was born at last, with the paintings of Théodore Géricault and Eugène Delacroix among its first expressions. Knowing at first hand what force, violence, and energy meant, it was not theoretical or sentimental in its use of these terms. It preached energy but it rejected the aim which twenty-five years of warfare had proved fruitless. In place of the one goal of unity for national self-assertion, it preferred peace, religious freedom, and cultural diversity.

If we look before and after this quarter century of war to summarize its effects, the romantic epoch discloses all over Europe two generations of men attempting, between 1780 and 1850, a feat of cultural renovation. The classical order, dying of overabstraction and false generality, had been devoured by its own children, the Enlightened philosophers. Political revolution and Napoleonic dictatorship—too busy to create—buried it and leveled the ground. The romanticists had the task of reconstruction. The vast horizons opened up by war and social upheaval gave Romanticism its scope: it was inclusive, impatient of barriers, eager for diversity. It treasured fact and respected the individual as a source of fact. Accordingly, its political philosophy was an attempt to reconcile personal freedom with the inescapable need of collective action. Rousseau, Burke, Kant, Hegel, agreeing on the nature of the problem, differed only in lesser particulars. They were not anarchists or imperialists, but theorists of equilibrium in motion.

Alive to diversity, romanticism bound up patriotism with the artistic life of peoples and gave form to a *cultural* nationalism compatible with international amity. Observant and

imaginative, it rediscovered history and gave an impulse to the arts which has not yet died out. True to its inclusive purpose, Romantic art was simultaneously idealistic, realistic, and symbolic; impressionist, expressionist, and surrealist. It produced forms and amassed contents only now nearing exhaustion, after furnishing the models for the movements which we enumerate through the past century as Realism, Symbolism, Impressionism, Naturalism, and Post-Impressionism.

After so full a century, our own period obviously had little left to express and much to do. Nonetheless, from 1905 to 1914 signs of a new cultural start were everywhere visible. It was an era of socialism, internationalism, and buoyant futurism, following closely on the *fin de siècle* mood of decadence and despair. In many senses the pre-war decade created genuine novelty and laid down new techniques in art, science, and thought. But "practical" politics lagged behind, as usual, waiting for an unmistakable disaster. The First World War came and scotched the life of mind, but failed to create the wished-for international order or even to restore the old balance of nations.

There followed twenty years of disillusionment, self-distrust, and futile chest-thumpings in the name of new realisms. In all that time, the main intellectual occupation has been either to complain or to mirror the chaos of complaints. Ignoring the pre-war start, and seeing that the path to creation was blocked by a century of masterpieces, great and small, post-war artists have taken apart or parodied the materials of that century. They have ridiculed its contents and pulverized its syntax. Or else they have overleaped it altogether and made themselves neo-classicists "like" Bach, "like" Dryden, "like" Ingres—half sensing and half blinding themselves to the truth that their models were not classicists in despair and impotence, but determined utopians, encouraged by an uncompleted past or a new vision ahead; men whose path was not smooth, but whose difficulties did not paralyze them, they carped by creating, destroyed by doing. Later comers, such as Racine, Pope, or Mozart, found the "order" already made for them by these pioneers and exploited it with vigor until its exhaustion.

Compared with these two possible phases of classicism, our modern movements seem too timid, too scholarly, too backward-looking to succeed. The summons to be "realistic" and the mutual accusations of "escape" suggest fear of the future rather than determination to create it, that is, to make a new reality in place of the present distasteful one. In parallel fashion, our democratic delays and dallyings in politics argued the same lack of courage and initiative until events not of our making forced the whole world to put its mind on new freedoms, new obligations, and new devices of government. As happened before the French Revolution, the twentieth century made a new beginning, which foundered in twenty years of violence and confusion. The obvious question now is, whether the world is slowly twisting its way out of the chaos and into a new classical order. Will the alternation of phases hitherto discernible in Western history prolong itself into the future which is our own?

Political classicism, that is to say authoritarian rule, is visibly a dominant modern fact, but equally visible is its being strongly challenged by powers pledged to democracy. What about the historic accompaniment of authoritarianism, a classical culture? Since many of its proponents neglect or deny its political significance, neo-classicism flourishes in the very bosom of the democracies. We might therefore expect it to triumph all the more easily, were it not that totalitarianism itself is now "popular" in tone—pseudo-democratic. Will the classical tone in art suit the masses? All previous classicisms have rested upon the dominance of a small group over the rest.

JEAN FRANCOIS MILLET: *The Sower*, Boston Museum of Fine Arts. "It is to Dickens and the romantics we have to go back for the tradition of large-scale popular art, beginning with Beethoven's 'vulgar' *Ode to Joy* or 'blatant' Fifth Symphony, and Millet's 'moving' representations of peasant life."



The people, separated from one another, were powerless, indifferent, unnational, and overawed by pomp and rank. Logically enough, our classicists, following the general pattern of the late Irving Babbit, are anti-humanitarian and anti-cosmopolitan. What they admire in Plato is the political theorist who said that all outsiders were enemies by nature and it was just to wage war on them, a principle which Aristotle modified by saying they were slaves by nature and it was just to make them work for the leisure class. But these are precisely the doctrines that a mass movement cannot adopt for its own.

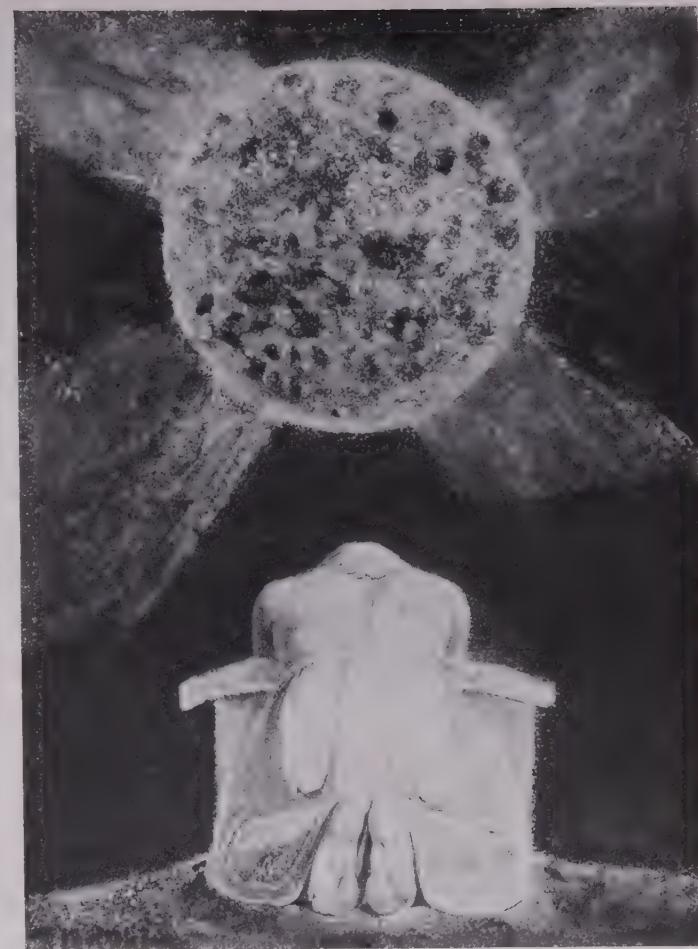
It can, of course, revamp them in the fascist manner, by saying that a given race or a given nation is appointed to enslave the rest. But this automatically excludes our present neo-classicists from becoming a part of the new ruling group. On this point, the testimony of the French Revolution, the Russian, and the several fascist ones, is unanimous. The new state encourages art and thought from the start, but only the mercenary kind, not before twenty years does "the new culture" become anything more than paid and controlled propaganda.

Grant now for argument's sake that in the aftermath of this war most nations turn for guidance to some form of absolute authority, and that after the period of emergency, these authoritarian regimes become "stable" in the classic seventeenth-century French style. What kind of culture will be possible? It will certainly not be monarchical, nor aristocratic, nor (I should think) traditionally religious. The state will have been formed around the idea of "the people." It will be imperialistic and warlike. It will run its industry with the aid of technicians, who are in the habit of calling themselves men of science. Culture will reflect all these influences. Art and thought will be "popular," nationalist, and pseudo-scientific, much in the manner prescribed in Russia after the Revolution. What the dogmas and bibles of this imagined classicism will be, no one knows, but they surely will not be the subtle, wire-drawn, metaphysical, and tradition-begging work of our moderns.

Not that populist taste is bad, but that it is different. As Chesterton said, "Ordinary people dislike the delicate modern work, not because it is good or because it is bad, but because it is not what they asked for." And he went on to suggest that if good art of the kind they want were given them, the masses would like it even better than the things they are now content with. Significantly, these remarks occur in his book on Dickens. It is to Dickens and the romantics we have to go back for the tradition of large-scale popular art, beginning with Beethoven's "vulgar" *Ode to Joy* or "blatant" *Fifth Symphony*, or Millet's "moving" representations of peasant life.

But our classicists reject it, and complain precisely of the public that the romanticists so frequently catered for. A groundless belief has got abroad that mediocrities thrive and rule only in the democracies. Finding bourgeois taste corrupt and popular taste crude, our classicists are compelled to take in one another's work. It would be invidious to single out persons and groups, but one can measure the self-limited scope of our representative artists by thinking of T. S. Eliot and Paul Valéry. Are these the men to express the simple emotions and produce the broad effects required by a popular state, even if authoritarian? I doubt it. Are they themselves the disciplined souls they think they are, and which they would have to become under authority, or do they only want to discipline others? In any case, classicism requires a compact, well-trained, sophisticated audience which is not unwilling to support a few compliant artists as an added grace to a life of leisure and amusement.

There are thus three factors at least—the democratic challenge to authority, the diversities of national cultures, and the unsuitability of the ideal itself—to set against the portents of



WILLIAM BLAKE: Page printed in tempera from the "Song of Los." Lessing J. Rosenwald collection, Library of Congress.

an oncoming classicism. What may prove even more convincing is the fact that in spite of governmental pressure, Soviet Russia has seen a resurgence of the romanticist outlook. Such an outlook goes counter to official materialism and science, but it breaks out nevertheless, for the good reason that the poetical mind, looking back on heroism and achievement, cannot help praising energy and spirit.

Likewise influential, the Russian government's need to cope with different local conditions over its vast territory has forced it to allow a great deal more diversity than its theory admits. This diversity finds its way into poetry. Moreover a country that reveres Pushkin, that prints 275,000 copies of Byron's poems in twenty years of revolution and does so officially, may not long be able to resist intrinsic romanticism in some new historic form.

But all these facts are only hints of a possible future. I am far from saying that classicism will not emerge from the present confusion, nor am I asserting that romanticism surely will. No opinion worth the name can be given on a subject so dispersed as to its evidence. All that can be said is that conscious attempts to mould art on the shifting political reality of our times are doomed to sterility. As in the Napoleonic era, the artist today can only husband his strength and perfect his technique against the time when his faith and enthusiasm shall respond to a clear call. This does not mean that he cannot guess at the hidden meaning of the future: he can be a prophet like Blake—or, looking sardonically about him, remain a satirist like Goya. But in either case he must cheerfully risk seeming "futile" and "escapist" to an age of painful political transformation akin to that which preceded romanticism.

# VIEWPOINTS: The Land of Sunday Afternoon

BY LEE SIMONSON



The "1892 Gallery" restored for the "Fiftieth Anniversary Exhibition" of the Portland (Oregon) Art Museum, held in November-December, 1942.

WHENEVER I ENTER an art museum, for the first five minutes I see only brown gnomes writhing with the torment of endless confinement, ghosts waving milk-white arms forlornly in a prison. After I recognize them once again as bronzes and marbles I wander to the picture galleries. There I seem to be visiting a stud farm, canvases instead of horses standing in patient rows. All that seems lacking on the brass tag, "Whistler 1834-1903," is the addition, "By Velasquez out of Hokusai." One can realize only that painters breed painters and that pictures accumulate. Rooms are crammed with paintings until they become a kaleidoscope. Cases are crowded with objects until the mere process of attention becomes an agony of effort. When a visitor finally succeeds in isolating an object he is too worn out to be able to delight in it. Elation is no longer possible. I go to an American museum as a painter, knowing what I wish to see and already familiar with better examples elsewhere, and I come away invariably depressed with the realization that the only goal of art is a spacious and dreary asylum where shelter is piously accorded to waifs and strays. The other stragglers who have come to refresh themselves with beauty seem equally depressed. For in an art museum beauty sleeps in a land where it is always Sunday afternoon.

#### EVERYTHING DISPLAYED—NOTHING REVEALED

This practice of unending accumulation, which displays everything and reveals nothing, is the direct result of a policy of mere acquisition, seemingly the only policy our museums are able to conceive. The modern collector hoards what he usually has neither the time to see nor the space to house. On his death the museum, in the role of a benevolent Fafner, provides an appropriate cave in which successive Niebelungen hoards, recovered from a disintegrating past, are accumulated in exactly the piles in which they were originally heaped. Even Alberich set to work hammering and reforging. But our museum directors seem content to remain nothing more than collectors of collectors. Now, when you transfer a private collection to a museum you do nothing more than bring a hermit's pot of gold to the vault of a bank. If it can remain there only as a symbol of wealth, it might as well have remained in its secret cellar. The whole problem is how to set it to work, how to make it create and compound values. Private collecting, which is private hoarding, is a vagary. But public collections, which are only public hoarding, are a social blunder.

By way of continuing it, a monument of accumulation like the Morgan collection is accorded thirteen galleries at the Metropolitan Art Museum because the bulk of it contains so many precious ex-

amples of epochs when ornament became little more than ornamentation and which as influences were pernicious—the Augsburg and Nürnberg cups which helped to create the "gingerbread" style of German ornament, until a few years ago a fungus-blight on the whole nation; Gobelin tapestries that have consecrated the foolish attempt to make weaving imitate oil painting; Louis XV and XVI furniture that for two centuries made gilt and convolution our notion of grace and elegance; Dresden china mannikins and shepherdesses which until yesterday afflicted our mantels—in short, the historic models of most wedding presents. But even if the collection contained only its great beauties, the English and Flemish tapestries, the Italian majolica, certain of the Roman and Renaissance bronzes, the Byzantine and Limoges enamels, there is still ten times too much of it, as there is ten times too much of everything in any museum to be experienced.

"It may well be doubted," says the Museum's special catalogue, "whether even Mr. Morgan realized what a bewildering abundance of objects he had accumulated or what a display they were capable of making." I wandered in this bewildering abundance past hundreds of miniatures, I peered into cases displaying thirty-one Chelsea ware snuff-boxes, fifty-six enameled snuff-boxes, eleven enameled umbrella handles, four bishop's crooks, fourteen reliquaries. And when I reached the bowls and ewers of Limousin and Curtois, I recognized dully that they were as miraculously beautiful as Greek vases. I had become inevitably as listless as any shopper in a huge showroom where nothing is for sale.

You make a crowd, says Degas, with five people, not with twenty. Similarly you make a museum with fifty masterpieces, not with five hundred. If it is a misdemeanor to crowd five Italians into a tenement bedroom, it is criminal to crowd five great works of art into a space where not one can truly live. If a schoolchild must have two hundred forty cubic feet of air in order to breathe, a masterpiece needs five hundred to be seen. The relation of a museum to the objects that compose it is precisely the same as the relation of any artist to the objects he composes. Only ruthless elimination can produce design. The attempt to substitute repetition for selection has given us the modern museum, which records everything and expresses nothing.

#### NOT TO STORE THE PAST, BUT TO RESTORE IT

There should be a new commandment for museum directors: "When you have enough to fill thirteen galleries, expose as little as you can place in three rooms." For the business of a museum is not to store the past but to restore it, to restore to the scattered fragments of a dismembered age their meaning by restoring their original function, to make them live as they originally lived, part of an art of living, in a temple, a palace, or a cathedral. Imagine, instead of these well-ordered salesrooms, an apse built into a hall, an altar beneath a stained-glass window, the reliquaries, the lamps, and the bishop's crook in their destined places, tapestries hiding the walls. Would there be need of a catalogue to remind us that craftsmanship is the precious bond that unites art to life, and that beauty achieves perfection by serving some other purpose than to display itself? In some fifteenth-century interior an Augsburg cup near a tiled "Kachelofen" facing a Dürer engraving would fill the place it occupied in its age, as a whimsical toy; its importance would be felt to be its gay triviality, like a moment of laughter in a passion play. If museum directors ceased modeling galleries on the Louvre or the Pitti, royal palaces temporarily without royal tenants, and studied instead those built to express the social purpose of an art museum, as the museum of Geneva, they would find a series of just such rooms. If we are to see Oriental art, let us see it grouped about some courtyard lined with the tiles now scattered aimlessly over gallery walls, in the secret splendor of a house that

(Continued on Page 237)

152-foot laminated beams of the U. S. Army Air Force hangar at Grand Forks, North Dakota. "The compact arch, made possible by synthetic resin bonding, exposes little surface to a fire, is slow-burning and far more fire resistive than a wood truss (of more and smaller members) or an unprotected steel truss." Photo from I. F. Laucks, Inc.



## NATURAL AND SYNTHETIC MATERIALS: A TEAM

BY WILLIAM HOSKINS BROWN

A RECENT magazine article sponsors a "plastic knotty-pine" refrigerator for use in "colonial period kitchens." Presumably such an icebox might be companion piece to a "plastic slate" sink and a "plastic brick" wall oven.

Our understanding of the real merits of new materials is not furthered by such nostalgic, eat-your-cake-and-have-it sentiments as these. Concerning any new material we want to know what it is, what it will do that hasn't been done before, and how we can use it most effectively. We want new things, not new things that already look old.

There is need for much straight thinking about the nature and performance of both old and new materials. Are the traditional woods, metals, masonry, fabrics becoming obsolete and inutile? Will they be so compressed, impregnated, coated, or sandwiched as to become unrecognizable? Will habits and philosophies of design change drastically to assimilate new materials and the shapes they make possible?

Cutting through the fog of optimistic imagineering, certain facts emerge. Synthetic materials differ primarily from the natural ones in possessing a *combination of properties hitherto unavailable* instead of merely developing any one property to a higher degree. In most of these new combinations moldability is one of the several features. And molded products of a single piece are supplanting multiple jointed parts, resulting in new principles of structural design and in new forms which are usually more continuous, with curves where sharp right-angles once were.

Having been led to associate these changes with the name "plastics," we are still uncertain as to just what constitutes a plastic material. If you take several thin layers of wood and bond them together with a synthetic plastic resin, which is it, natural or plastic? Actually it's neither, but a "natural material made into a synthetic product with the aid of a plastic."

Technically, plastics are "capable of being shaped or molded." They usually comprise a filler substance (to give bulk, color, strength, or special properties) of cellulose fibers, cotton, asbestos, metal, held in compression by a clear synthetic resin. Molded plastics are of two types: thermosetting and thermoplastic. With the former, heat and pressure cause the material to flow into a mold, to unite chemically, to harden, and to stay hard on reheating (within safe temperature range). Thermoplastic materials differ in that the initial processing heat produces no chemical change; cooling causes hardening, but any reheating causes softening.

The development of synthetic molding materials, beginning with celluloid in 1864, has given rise to an industry producing a complex group of related materials which by now are not only molded but are also *laminated, rolled, extruded, cast, or applied* as *adhesives or protective coatings*. Confusion results from the loose application of the name "plastic" to all these products, molded or otherwise, and to most "victory" substitutes for traditional things.

We've all become a little over-sold on the idea that, given any job, plastics can do it. Even the plastics industry itself, wary of unrequited hopes is at last wisely beginning to advertise that its products have limitations as well as countless potentialities.

There seem several obstacles in the path of immediate, intelligent selection and use of plastics.

First is the fact that their novelty value will be exploited. Designers (of the breed responsible for that over-worked hallmark of early modernistic—three ornamental parallel lines) may be expected to inlay small stripes of plastic on chairs, tables, and beds, to foster sales, to let them be advertised as "plastic furniture."

Another obstacle is the exploitation of irrelevant character-

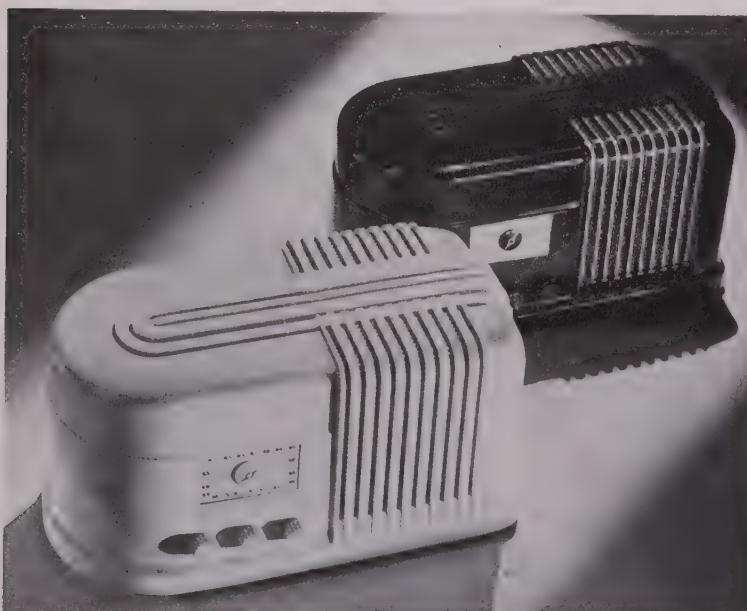
istics. The urea formaldehydes, of genuine and proved value in the field of lighting equipment, permit accurate control of the amount of light transmission by variation in their thickness. Yet a recent product irrelevantly dramatizing this capacity is a plastic lamp shade whose conical surface whimsically changes thickness along a series of spiral lines,—a barber pole for the joy of the decorator and the consternation of the illuminating engineer.

A third is the inevitable imitation of old materials. It is well known that throughout history each new material has been used in imitation of its predecessors, with no frank recognition of its own inherent qualities. The much maligned jukebox is a stock butt of ridicule. Some of the criticism is unfairly aimed at the so-called streamlining of such an immobile object. The rounded edges, however, are a legitimate expression of the continuity of material and the molding process by which it is fabricated. More pertinent criticism might be leveled at the pompous imitation of marble, onyx, or wood.

The fourth obstacle is the misuse through genuine confusion. There may come a time when the user will no longer order materials by chemical or trade name but will instead specify the strength, color, texture, weight, and performance required, as buyers for the Army and Navy now do. There may come a time when the user will no longer have to pay higher prices for the privilege of being kidded (or entertained) by misleading advertising. But until that happy day the consumer and designer must struggle along, acquiring as best they can the technical training necessary for discrimination among materials increasingly complex.

Proper use of any material, new or old, presupposes that it first be selected objectively, as excelling in those properties required for the job it has to do. New combinations of features that will prove valuable may be predicted after only a few moments' contemplation of the inadequacies of our present buildings and the services, equipment, and gadgets therein. Transparency, color stability, strength, and resistance to swelling, cracking, corrosion, and combustion,—each of these is available to some degree in our natural materials. Synthetics

*"Some criticism is unfairly aimed at the so-called streamlining of immobile objects. Rounded edges, however, are a legitimate expression of the continuity of material and the molding process of fabrication. More pertinent criticism might be leveled at pompous imitations of marble, onyx, or wood."* Photo from American Cyanamid Co.



retain these properties while aiding others to increase adaptability.

Take transparency for example. The methyl-methacrylate nose of a bomber—light, tough, and strong—gives rise to speculation about peacetime uses of this and other transparent plastics. Already, safety glass is making use of a plastic adhesive, polyvinyl butyral, in its lamination. Will plastics eventually supersede glass for windows? The answer lies mazed in such economic problems as cost of production (still high for the transparent plastics) versus savings in heat loss, making prediction dangerous. The improvement in light transmission is only from 88% efficiency (glass) to 92% (plastic). The advantages of shatter resistance (no jagged edges on breakage) and greater impact strength appear to be valid only for installations of complex shape or hazardous occupancy.

More clearly indicated is the widespread use of plastics in many household appliances: refrigerators, ranges, washing machines. Here transparency, the chance to see what's going on without interrupting the process, is added advantageously to the mandatory features of the unit: toughness, strength, heat insulation, and cleanability. There are probably certain mechanical things, clocks, radios and the like, whose fascinating innards might be shown off in transparent, dustproof, molded cases, to the delight of at least a substantial group of the male side of the consumer market.

A recent development of therapeutic value is a transparent film covering for cloth or screen which, unlike glass, transmits infrared and ultraviolet rays. The use of this product, a cellulose acetate plastic, while limited in scope, is obvious.

In the field of color, plastics have made two contributions. Woods, masonry, and metals have always had limited color range, requiring applied coatings to achieve brightness and purity of hue. The coatings have hitherto been relatively subject to color change, checking and peeling. Recent paints made with alkyd resins give excellent adhesion and durability under adverse weather conditions. In fact, when added to interior, water-vehicle paint, these resins can make it durable for exterior use. Building operations can be speeded up by the use of alkyd paints on plaster and concrete before they are completely dry.

Most of the plastics, except the general phenolics, have a wide range of clear colors integral in the substance. Those made from urea formaldehyde are superior in hue and range. It is stoutly to be hoped that in the future the criteria for their use will not be fads but color discrimination and the avoidance of eye strain from too much contrast.

Traditional materials have provided surfaces with some resistance either to wear, cigarette burn, soap, food, alcohol, alternate heat and cold, the action of sun and rain, or the corrosiveness of public water supplies. But rarely can these be found along with the other requirements for a completely satisfactory material for a special job. Plastic piping, as soon as it becomes less appetizing to rats, promises to combine the strength of iron, the corrosion resistance of cement asbestos, and the flexibility of copper. Where it is desirable to retain the identity and appearance of a natural material, such as wood, plastics are developing transparent lacquers for the outside, and are bonding and sandwiching asbestos or metal laminations on the inside, to increase durability, cleanability, strength or insulation.

Long a need of architecture is a lightweight, cleanable surfacing material which, unlike wood, will be flame resistant. Certain of the plastics may be used safely up to about 500° F. (others only to 150° F.), at which point they may buckle or crack or melt. With their organic content it is doubtful if present plastics will ever attain the inherent fire resistance of

metals. This awaits the development of inorganic plastics, which of course will no longer be as light weight.

What of neoprene, butadiene copolymer, and the other synthetic rubbers? As yet they have not managed comparable resilience or ability to stretch. But where maximum performance along these lines can be waived in return for greater wear and better resistance to sun, water, and oil, important usage may be expected.

These days strange things are happening to natural materials. For example, wood chips are superheated with steam, softening the natural resin. Then they are literally exploded into myriad minute fibers. The softened resin is retained and continues to serve as a natural binder when the fibers are compressed and molded. The result is in several ways better than ordinary wood. It is thermosetting, isotropic, has excellent compressive properties and low water absorption.

Softer woods may be sliced into thin laminations, bonded with phenolic resin, and compressed until they acquire the strength and hardness of costlier, smaller-sized hardwoods. You no longer "cut yourself a hickory stick" but squeeze it out of poplar.

On a larger scale, laminated wood arches span more than a hundred feet, a length formerly achieved only by trusses. With the laminated arch the total weight is reduced. The waste height between the top and bottom chords of the truss is eliminated, saving considerable space. The compact arch, made possible by synthetic resin bonding, exposes little surface to a fire, is slow-burning and far more fire resistive than a wood truss (of more and smaller members) or an unprotected steel truss.

Plywood, using phenolic (for damp locations) or urea resins instead of the earlier natural ones, has new and uniform strength and resistance to water and fungi. For even greater strength an inner ply of steel may be substituted; for fire resistance a ply of asbestos. Curved forms are available, being molded under pressure. Plywood boat hulls and furniture show clearly the structural advantages to be had when materials are continuous and when loads and stresses can be transferred from one plane to another without additional brackets, angle irons, gussets or dowels.

With the emancipation of plywood two things may be forecast. Wall sections may themselves act as beams, rather than having to be carried by separate beams. And exterior walls may acquire weathertightness and insulation without the many on-the-job operations of the mason, carpenter, insulation man, plasterer and painter. More and more, architecture will profit from the economies inherent in mass production and mass distribution.

How far building will follow the transportation industry in employing synthetics is another tough economic question. With a car, train, ship, or plane any weight reduction means more speed, more pay load, more profit. With buildings, which under normal circumstances aren't going anywhere, lighter weight by itself may not have so much effect on cost as will the price of labor. The precision workmanship required by plastics is not now a characteristic of building labor.

As noted earlier, plastics will inevitably be misused for a while. But presaging their early proper use are two healthful influences: the public's resurgent interest in materials, *per se*, and the awakening of the architect and designer to materials as a means of expressing tension or compression, lightness or heaviness, transience or permanence. Time and trial will determine who does what in the teamwork between the synthetic and the natural. When plastics will do a better job, or the same job for a lower cost, they should and undoubtedly will be used.



*Plexiglas turret of a Douglas B-18A bomber. "The methylmethacrylate nose of a bomber—light, tough, and strong—gives rise to speculation about peacetime uses of this and other transparent plastics. . . . Will plastics supersede glass for windows?"*

*"Plywood boat hulls . . . show clearly the structural advantages to be had when materials are continuous and when loads and stresses can be transferred from one place to another without additional brackets, angle irons, gussets, or dowels." Higgins Industries, Inc.*





CANDIDO PORTINARI: *Festival, St. John's Eve*, tempera on canvas, 10'6" x 11'6", 1939. Portinari's gay, informal composition and extraordinary technical facility are well shown in this big mural panel painted for the Brazilian building at the New York World's Fair in 1939. In this country Portinari is possibly the best known of all South American painters.

## SOUTH AMERICANS IN NORTH AMERICA MUSEUM OF MODERN ART'S PERMANENT COLLECTION ON TOUR

DURING THE past dozen years there have been scores of Latin-American exhibitions in the United States, such as Philadelphia's Mexican Show reviewed in our May, 1943, issue. A number of others, and by and large the most important ones, have been organized by the Museum of Modern Art. But all of these shows have come and gone, leaving only a memory and a catalog behind them.

Not satisfied with these transitory efforts, the Museum of Modern Art determined to build up its permanent collection of Latin-American art, confining itself of course to the modern field. Between 1935 and 1940 over a hundred major and minor works by Mexico's "big three," Orozco, Rivera and Siqueiros, were acquired, principally through the generosity of Mrs. John D. Rockefeller, Jr., and Stephen C. Clark. But the younger Mexicans, the Middle Americans and the artists of the South American continent were, with the exception of the Brazilian, Portinari, scarcely represented at all.

To fill these serious gaps the Museum established an Inter-American Fund and sent its representatives to explore and to buy; Lincoln Kirstein to South America and Alfred H. Barr, Jr., to Cuba and Mexico. Their purchases, together with several

important new gifts and the Museum's previous acquisitions, were recently exhibited at the Museum and published in "The Latin-American Collection of the Museum of Modern Art," for which Mr. Kirstein wrote the most complete study of Latin-American painting and sculpture thus far available in English.

Although the collection now includes some 300 items, of which a hundred are paintings or sculpture, the Museum has acknowledged its incompleteness. Only ten of the twenty other American republics are included and many talented individuals are not as yet represented. Limitations of time, accessibility and funds are still to be overcome. But, as the catalog of the collection points out, errors of omission will be repaired, and, what seems equally important, errors of inclusion will be eliminated. It is worth noting too that the Museum has not had to depend entirely on its own resources in building up the collection. For instance, of the eight paintings illustrated on these pages, the Torres García was given by the distinguished Uruguayan architect, Dr. Roman Fresneda Siri, the Figari by the Hon. and Mrs. Robert Woods Bliss, and the Portinari by the Brazilian Government.

Since the closing of the show at the Museum, the collection

has been divided into four circulating exhibitions: "Paintings from Latin-America" will be shown during the present season at the Art Gallery of Toronto; the William Rockhill Nelson Gallery of Art, Kansas City, Mo.; the Denver Art Museum; the Carnegie Institute, Pittsburgh; the San Francisco Museum of Art, and the Columbus Gallery of Fine Arts. A somewhat smaller exhibition, "Paintings from 10 Latin-American Republics," will travel to the University of Michigan; the Illinois State Museum; the Munson-Williams-Proctor Institute, Utica; the Rochester Memorial Art Gallery; the College of William and Mary; and the John Herron Art Institute, Indianapolis. A three man show, "Orozco, Rivera, Siqueiros," will go to Hamline University, St. Paul, Minn.; the University of Minnesota; the Worcester Art Museum; the San Francisco Museum of Art; the Taylor Museum for Southwestern Studies of the Colorado Springs Fine Arts Center; Hollins College, Virginia; Louisiana State University; St. Paul's School, Concord, N. H.; the College of William and Mary; and the San Francisco Museum of Art. "Graphic Arts of Argentina and Mexico" is now being scheduled.

Because the MAGAZINE OF ART published in its last issue a selection from the Mexican exhibition at Philadelphia, and plans for the future an article on Cuban painting, the present selection is limited to South American paintings only, although they comprise less than half the collection. Mr. Barr has written the captions for the illustrations.

ANTONIO BERNI: *New Chicago Athletic Club*, oil on canvas 6' x 9'10½", 1937. If the football were oval and the blazers unstriped, this life-size gallery of kids might have been painted in Chicago, U. S. A., instead of in Buenos Aires. Antonio Berni is interested above all in the individual human beings, whom he paints with an intense and awkward realism quite different from the somewhat generalized Parisian style so common in Argentina.



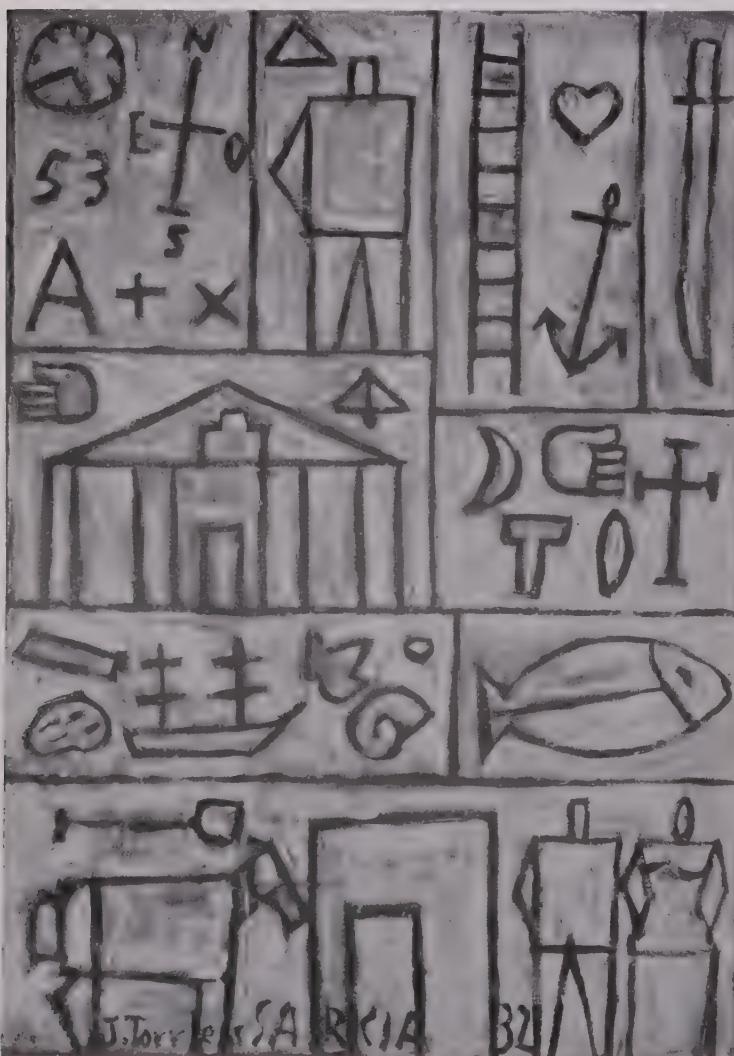
GONZALO ARIZA: *Savanna*, oil on canvas, 19¾ x 19¼, 1942. Wasn't it Ruysdael who first used this composition—the small square canvas nine-tenths filled with sky? But of course it is not Holland which Gonzalo Ariza paints beneath his cloudscape; it is the magnificent sweep of the Colombian savannas to the mountains over Bogotá.



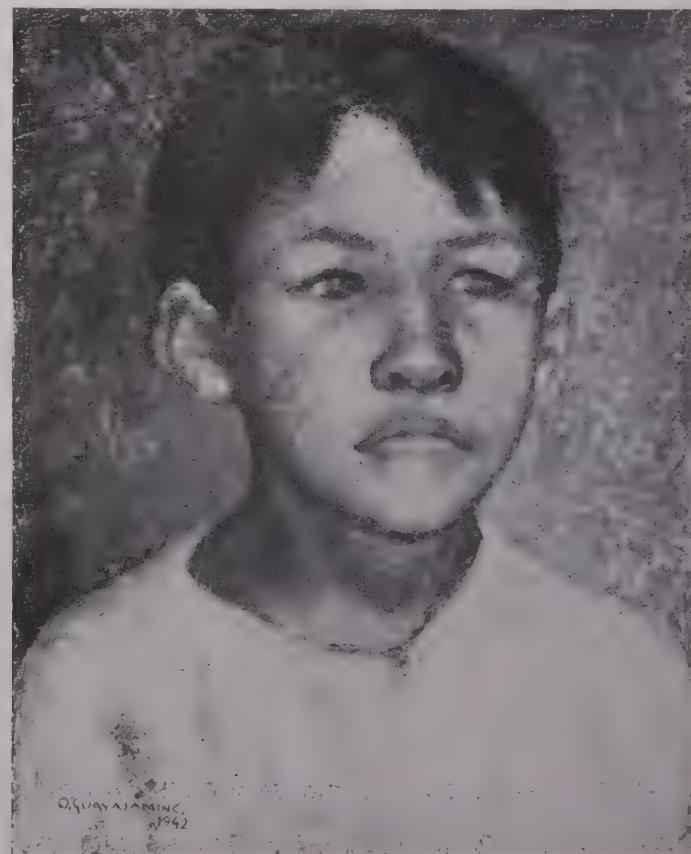


MARIO URTEAGA: *Burial of an Illustrious Man*, oil on canvas, 23 x 32½, 1936. For almost seventy years Mario Urteaga has lived in the provincial Peruvian town of Cajamarca. With simple-hearted directness and an instinctive clarity of composition, he paints the life of the Indian in a spirit far removed from the sophisticated indigenismo of metropolitan Lima.

TORRES GARCIA: *Composition*, oil on canvas, 28½ x 19¾, 1932. Among the older South American avant-garde painters, Joaquín Torres García of Uruguay is the most original and best known internationally. He has learned something from Mondrian and Klee, but his characteristic hieroglyphic style is also influenced by pre-conquest Tiahuanaco designs.



OSWALDO GUAYASAMÍN CALERO: *My Brother*, oil on wood, 15⅞ x 12¾, 1942. The young Ecuadorian is predominantly a tense, somber expressionist. However, this portrait seems intimate and relaxed in spirit, and is painted with a richness of surface unusual in the art of the northwestern countries.



LUIS HERRERA GUEVARA:  
*Snow Storm at the University*, oil on canvas, 24 x 27 $\frac{5}{8}$ , 1941. There are many professional painters in Chile, but few have the sense of color or engaging charm of the lawyer turned artist, Luis Herrera Guevara. With richly frosted surfaces and casual perspective, he takes liberties with the streets and monuments of Santiago.

PEDRO FIGARI: *Creole Dance*, oil on cardboard, 20 $\frac{1}{2}$  x 32, Lawyer, esthetician, penologist, diplomat—Pedro Figari, 1861-1938, was a leading citizen of Uruguay. He was also perhaps the best South American painter of his generation. Developing his mat color harmonies under the influence of Vuillard, whom he knew in Paris, he produced thousands of panels of Uruguayan life and landscape.





MARGOT BOSTICK, *Portrait of a Soldier*, metal plate, 11 x 13. Oklahoma artist wins a first prize in Artists for Victory competition, "America In The War." Impressions of this print are now on exhibition (and on sale for \$15) in 26 American museums and galleries, together with 100 other prints in various mediums selected by a jury consisting of Carl Zigrosser (Chairman), William Gropper, and Armin Landeck.

# AMERICA AT WAR

ONE HUNDRED CONTEMPORARY PRINTS NOW ON EXHIBIT (AND ON SALE) IN 26 AMERICAN MUSEUMS AND GALLERIES

THAT PRINTS are the truly democratic art, because "originals" may be owned by many people instead of one, has long been the just contention of print makers. And so there is a certain rightness in the fact that Artists For Victory, the organization formed to aid the war effort to defend democracy, has successfully sponsored the first simultaneous print exhibition to be held in America. Impressions of the prints illustrated here, plus 97 others by leading American graphic artists, each limited to an edition of 100, are on exhibition and sale this month in the museums and galleries listed below.

They were selected by a jury composed of Carl Zigrosser, Armin Landeck, and William Gropper, which also awarded prizes totalling \$800 in war bonds to the winners. The announced theme of the exhibition was "America In The War," but each contestant was encouraged to interpret that theme in his own way—in marked contrast to the methods employed by the enemies of democracy.

The "America In The War" prints will be shown in the following museums and galleries during the month of October:

BROOKS MEMORIAL ART GALLERY

Memphis, Tennessee

BUTLER ART INSTITUTE

Youngstown, Ohio

CAROLINA ART ASSOCIATION—  
GIBBES MEMORIAL ART GALLERY

Charleston, South Carolina

CINCINNATI ART MUSEUM

Cincinnati, Ohio

CLEVELAND MUSEUM OF ART  
Cleveland, Ohio

CORCORAN GALLERY OF ART  
Washington, D. C.

CURRIER GALLERY OF ART  
Manchester, New Hampshire

EVERHART MUSEUM OF NATURAL HISTORY, SCIENCE AND ART

Scranton, Pennsylvania

FINE ARTS GALLERY  
San Diego, California

FORT WAYNE ART SCHOOL AND MUSEUM

Fort Wayne, Indiana

KENNEDY GALLERIES

785 Fifth Avenue  
New York City

LAYTON ART GALLERY

Milwaukee, Wisconsin

MUSEUM OF FINE ARTS OF HOUSTON

Houston, Texas

WILLIAM ROCKHILL NELSON GALLERY OF ART—ATKINS MUSEUM OF FINE ARTS

Kansas City, Missouri

NORFOLK MUSEUM OF ARTS AND SCIENCES

Norfolk, Virginia

PORTLAND ART MUSEUM

Portland, Oregon

PRINT CLUB

Philadelphia, Pennsylvania

SAN FRANCISCO MUSEUM OF ART

San Francisco, California

SANTA BARBARA MUSEUM OF ART

Santa Barbara, California

SEATTLE ART MUSEUM

Seattle, Washington

SMITH COLLEGE MUSEUM OF ART

Northampton, Mass.

SWOPE ART GALLERY

Terre Haute, Indiana

VIRGINIA MUSEUM OF FINE ARTS

Richmond, Virginia

WICHITA ART ASSOCIATION

Wichita, Kansas

WILMINGTON SOCIETY OF THE FINE ARTS

Wilmington, Delaware

WISCONSIN UNION, UNIVERSITY OF WISCONSIN

Madison, Wisconsin



SOL WILSON: *The Twelfth Day*, silk screen, 16 x 12. Another prize-winner in the simultaneous exhibition. Predominant colors: deep reds and blues. Edition of 100 prints at \$10 each.

RIVA HELFOND: *Patterns For Victory*, silk screen, 8½ x 15. In the exhibition "America In The War" now on view at museums and galleries listed. Predominant colors: blue and white. \$10.





LEFT TO RIGHT: Einar Hansen, *Portrait of Sadakichi Hartman*, lithograph; Jerry Bywaters, *Ranch Hand and Pony*, lithograph; Willard Nash, *Self Portrait*, lithograph. An example of juxtaposition of contrasting subject matter—two sophisticated portraits of artists against a man of the plains. The scale of the three pictures is relatively uniform.

## THE ART OF EXHIBITING ART

BY CARL ZIGROSSER

AN EXHIBITION of pictures can in itself be a work of art. In fact it should always be a work of conscious design if it fulfills its broadcast function—the arrangement of a series of objects for a pleasurable purpose. According to Gestalt psychology, a group of objects can be perceived and remembered more easily if they are related in some way. A group of pictures can have a certain form, and formal relations or the arrangement of individual elements are as important in an exhibition of pictures as they are in a single picture or work of art. Even if one is not interested in the over-all design or the total effect, as no doubt a part of the public is not, nevertheless its existence makes the individual picture easier to look at, and the transition from one to another less difficult. It is a truism that a certain amount of effort is necessary to get the full effect or flavor of an exhibition, individually and collectively. This labor is considerably lightened for the public if the exhibition is arranged in a form more easily grasped. Somebody has to do the work, either the exhibitor or the public, and it seems reasonable that the obligation should rest with the one who is putting on the show.

I should like to expand and illustrate the above generalization by considering a concrete example, an exhibition entitled "Between Two Wars, Prints by American Artists 1914-1941," which was held at the Whitney Museum of American Art in March, 1942. A print exhibition has different problems from those of a painting or sculpture show, with certain advantages and disadvantages. In general, prints, being in monochrome, present fewer difficulties in harmonious color juxtaposition than paintings, although this advantage is being negated to a certain extent by the recent development of color prints. The fact that prints are smaller in scale than paintings is a complication, since the eye can take in more than one at a glance, and the relations between a print and its companions on either side must be more carefully considered. Prints thus are apt to be looked at both singly and as an ensemble. Since they are displayed in mats of standard size, their total effect can be

monotonous unless counteracted by deliberate symmetry or asymmetry. This is especially true on long stretches of wall space. In such cases it is better to break up the line into smaller units containing from one to six. As a rule odd numbered groups are easier to handle in view of the difficulty of finding a pair of prints sufficiently alike in every respect to function as a central axis.

The problem posed by the Whitney exhibition was somewhat as follows: It was to be a complete survey of American graphic art in the period roughly between 1914 and 1941. It was first of all to be a collection of works of art to delight the sensuous or esthetic eye with a minimum of museum fatigue—works of art presumably by the ablest and most representative print makers of the country. But it was to function on three other planes as well. It was to be an art history of the period with a just representation of all schools, running the gamut from most conservative to most experimental; and it was to trace all the influences and all the art movements as they were reflected in prints. Secondly, it was to be, as far as possible, a cross section of the country as a whole, a cross section of the artists from nearly every state in the Union, and a cross section of the work as it mirrored not only the physical aspect but also the characteristic viewpoint of each region. Finally, it was to be a balanced exposition of all the techniques employed by print makers, constituting a history of the development of technique in the United States in this period.

In any attempt to strike a cross section, as on the three planes enumerated, the utmost care and discrimination must be employed to guard against distortion. When one boils down and refines a vast amount of material, one must see that it is done in proper and just proportion in order that the final concentrate or cross section does not give a false picture of the whole.

The first step was to decide which of the vast number of graphic artists active during the period were to be included. The total number, 261, was determined by the space available. The selection, in itself, was not easy. The first half of the names

could be set down readily; as one descended on the pyramid of significance, however, the choice became wider but less urgent. In some cases, factors other than prime importance, such as regional representation or technical experimentation, proved decisive. The next step was to select the most characteristic print of each artist. This likewise proved complex, for each print had to satisfy the four conditions or aims of the exhibition set forth above.

The final step was to arrange the selected prints in a form easy to grasp in collective meaning and pleasant to look at individually. Blueprints of the galleries were procured beforehand, and a little card was made for each print, giving title, shape (whether upright or oblong) and size of mat. Four standard sizes were employed, ranging from  $14\frac{1}{4} \times 19\frac{1}{4}$  to  $22 \times 28$  inches. In the course of selection, the prints had become sufficiently familiar to be carried in the head, and the title of the card served as an adequate indication without recourse to the print itself. This system of working with blueprints and small counters is particularly useful with prints, where many small units are involved, but it can be applied to paintings as well. It has a great advantage over the trial and error method in that much if not all of the preliminary work in arrangement can be accomplished without cluttering up the gallery itself. This is especially important when there is only a short interval between taking down one show and hanging another. Individual groupings can always be tested in some space other than the gallery itself. In this particular instance, owing to my absence from the city, the entire exhibition was worked out on paper before it was assembled at the Museum.

And so the shuffling, or arranging began. Fortunately the disposition of the galleries was such that a framework approximately chronological and geographical was possible; but in every case the harmonious arrangement of the prints as such was the most important consideration. In the first section of Gallery I, were assembled most of the conservative and architectural etchings predominant at the beginning of the period,

and the pioneering efforts of the woodcutters and lithographers. In the second section of Gallery I were grouped the work of the rebels and realists associated with the Armory Show of 1913. Gallery III included in a general way the artists of the metropolitan area, the stylists and the depictors of a great city in its human and intimate and monumental aspects. Upstairs, Gallery VI represented the mid-continent, both the city (with an alcove or side glance at social significance) and the country in various moods and seasons. In Gallery VII were gathered the prints from the South and the far West. Since Gallery VIII was somewhat larger, all the large scale prints in color and in black and white were gathered there. At first sight this might seem to have been an interruption of historical progression, but fortunately most large scale prints were made rather late in the period and thus fitted into the general arrangement without too much of a wrench. Gallery IX had less unity than the others, for in it were placed various small groups that could not be fitted in elsewhere, stylized figure pieces, small color prints, the Atlantic Seaboard. In the last room, Gallery X, were gathered abstractions and other prints of an experimental or psychological nature, the more recent developments in the art of our time.

The prints were shown behind glass fastened with a Braquette frame, which in appearance is hardly a frame at all, but merely a tiny metal band at top and bottom. To all intents and purposes the mat is the setting or frame to a print. An additional wooden frame is a heavy-handed distraction which in uniform sizes and in large numbers makes for monotony. It also prevents the eye from flowing freely from one picture to another. Another desirable way of showing prints is behind glass fastened to the wall on each side by a drive hook or similar device. To guard against theft an additional precaution may be taken by substituting for the drive hook a kind of clip used for holding mirrors to the wall, and inserting in it a special kind of screw that requires a special instrument instead of an ordinary screwdriver to manipulate it.

LEFT TO RIGHT: *Don Freeman, Casting for Character, lithograph; Fred Becker, Guitar Player, copper engraving; Raphael Soyer, Backstage, lithograph.* These three prints are the right end of a group of nine theatrical and musical subjects, linked in a wave-like curve consisting of crest, trough, crest, trough, crest. Certain dominant directional lines are picked up and repeated in each print, thus creating an uninterrupted diagonal flow.





LEFT TO RIGHT: *Minetta Good, Landscape with Memories, lithograph; Nicolai Cikovsky, Farm, lithograph; Wanda Gág, Lamplight, lithograph; Clement Haupers, Haystacks, etching; Victoria Huntley, Moonlight on the Mountain, lithograph.* Example of the arrangement of five landscapes or farm scenes without figures. Actually there were seven units to this group but it was impossible to show the two small but dark horizontal wood-engravings by Nason and Cheffetz at either end. Thus the composition scheme was dark oblong, light upright, light oblong, dark upright, light oblong, light upright, dark oblong. The axis print, *Lamplight*, gains emphasis by its tonal color, and its contrasting though related subject matter.

Thus the attempt was made to have the exhibition function on a number of different planes. It was a kind of challenge to one's powers of organization, similar to the writing of a three or four part fugue. But it had a practical application as well: it widened the appeal of the exhibition. The person who wished to trace the development of the graphic arts during the period both in subject matter and in modes of expression, the person who sought a graphic cross section of the country with characteristic interpretations of various sections, the person concerned solely with technique, and the person who just wanted to look at pictures could each find material to hold his interest. He who arranges an exhibition must always be conscious of his audience. Unless he be a solipsist or insane, he does not put on the show for himself alone. The larger his audience the more truly he exercises his public function. It must be kept in mind, however, that this particular public function imposes certain standards and limitations. He is a showman, but he is a showman of works of art.

The most important aim of an exhibition is, as I have said, that it be a harmonious arrangement. If other lines of interest

can be confined with it, so much the better; but it must never be done at the expense of appearance. Since this is of such fundamental importance and of such wide application, it might be well to go into the rhetoric, as it were, of showmanship, and cite a few of the factors that must be kept in mind when arranging pictures. Some of these are of course fairly obvious; rhetoric usually is, and therefore is rather dull and boring. My excuse is that without some knowledge of the rhetoric of expression one cannot arrive at a sense of style. An exhibition may be likened to a series of mural paintings. The problem in each case is the same: the proper decoration of a wall. The design as a whole must be laid out, its rise and fall, and the binding together of the separate parts must be consummated with every resource at the artist's command.

The principles underlying display can be divided into two main groups, those related to the sensuous or esthetic aspect of pictures and those related to their meaning. In the first category harmony, balance, variety, emphasis, and rhythm play an important role. The scale and mode of treatment of adjacent prints should be harmonious. For instance a large and a small

LEFT TO RIGHT: *Gene Kloss, Eve of Green Corn Ceremony, aquatint; A. Rönnebeck, Chicken Pull, lithograph; Richard Correll, Paul Bunyan Plowing Puget Sound, linoleum cut; William Givler, Indians Fishing at Celilo Falls, etching.* A rather unusual four unit combination, two halves bursting asunder in opposite directions, and held together by strong dark stable elements at either end. In spite of its seemingly symmetrical arrangement (upright, oblong, oblong, upright) it is fundamentally an asymmetrical combination, being two groups of asymmetrical pairs placed in juxtaposition. The two pairs are unified by common subject matter—the Southwest and the Northwest. The two central oblongs are rendered disparate by being of different scale and in different mediums.





LEFT TO RIGHT: Gifford Beal, *Aurora*, etching; E. A. Wilson, *Hog Back Meeting-House*, lithograph; L. J. Meissner, *Evening*, wood-engraving; Stow Wengenroth, *Harbor Light*, lithograph. An example of asymmetrical arrangement as to shapes (upright, oblong, oblong, oblong), occupying a section of wall bounded by another wall on left and a door on the right. The dark-toned figurehead, striking the keynote, dominates the group unified by common subject matter—New England and the Sea. In spite of its asymmetry, there is a cohesive relation, one strong upright dark balanced against a group of three oblongs, large, small, large. The lighthouse balances, as it were, the meeting-house on the left. Furthermore, the lighthouse, with its strong vertical accent, gives a note of finality to the sequence moving from left to right.

picture—this applies to scale as well as size—should not be hung side by side unless tied together by some other compositional factor. Wherever possible, prints in the same medium should be grouped together. One may deviate from such usage when emphasis at certain points is required. A larger scaled picture acquires more importance when placed between two smaller in scale. A woodcut, heavy in line, is for example isolated and made more emphatic when placed between two delicately linear etchings. Groups should be balanced in size and shape and tonal value from point of view of symmetry unless deliberate asymmetry is sought for. There should be a sort of equilibrium between harmony and variety in arrangement. If the first is stressed, the pattern tends to become monotonous; if the second is predominant, the whole tends to become disjointed and without unity. And the interplay of symmetry and asymmetry is one means of achieving this end.

Groups can be tied together by a number of means: by similarity, by rhythm, and by making use of certain compositional elements in the individual pictures. Of these, rhythm has perhaps the widest application. Rhythmic pattern—in other words the ordered distribution of emphasis—can be obtained through size, shape, and tonal value. In general, darker tonal value,

just as greater size, creates emphasis. Thus in a group of five one can establish patterns such as this: dark, light, dark, light, dark; or as this: light, dark, light, dark, light. Shapes whether upright or oblong, can likewise be combined in many different patterns, as for example in symmetrical arrangement: upright, oblong, upright, oblong, upright; or in asymmetrical combination: upright, oblong, oblong, oblong. Pictures can also be tied together by making use of their compositional elements. Certain pictures lead the eye either to the right or the left through their dominant lines of force, as it were, or through their compositional center of gravity if it be asymmetrical, or, in a figure composition, through the direction in which the figures look or move. Thus one can arrange in order a picture with center of gravity right, one with dominant symmetrical effect, and one with center of gravity left, to form a pattern of rise, climax, fall.

In arranging color prints, care must obviously be taken not to juxtapose colors that clash. The problem of dissonant colors can sometimes be solved by sandwiching black and white prints between. Rhythmic color patterns in groups are effective but sometimes difficult to achieve.

Still another principle of combination remains to be considered—the ideological factor. In general it is wise to relate the

LEFT TO RIGHT: Benjamin Miller, *Nude*, wood-engraving; John B. Flannagan, *Nude*, linoleum cut; Morris Blackburn, *Seated Figure*, linoleum cut; Knud Merrild, *Deer*, woodcut; Edwin Boyd Johnson, *Mother and Child*, linoleum cut. An arrangement of five stylized figure pieces. The movement and dominant lines of the Flannagan and Merrild prints bind the others together in graceful flowing curves, whereas the gravitational center of the two end compositions by Miller and Johnson tends to bring the eye to a full stop.





LEFT TO RIGHT: *John Groth, Bad Housing, aquatint; Herman Volz, Lockout, lithograph; Mervin Jules, Rugged Individualist, lithograph; Raymond Steth, I Am an American, lithograph; Adrian Troy, Day of Reckoning, lithograph.* A group of prints united by a single theme—criticism of the economic structure. The pivotal print, *Rugged Individualist*, gains emphasis not so much by size as by meaning. A striking dramatization of slum life at either end bounds an inner trial of social tensions, made up of a *Lockout*, a *Rugged Individualist*, and a symbol of the economically disinherited with the ironic title *I Am an American*. In this center group, the direction and compositional elements of the enveloping pair reinforce the ideological factors, thus further tying the trio together.

components of a group in meaning or subject matter, as for instance a group of landscapes or figure pieces or still lifes. Of course this unity may be broken for purposes of variety or emphasis. Through individual juxtapositions or cadences, witty or amusing effects, subtle emphases of meaning may be obtained. For instance in three portraits two sophisticated types may be contrasted with a primitive or natural one; a young madonna may be contrasted with an old mother. Cause and effect may be implied for those who wish to probe into meanings. It is occasionally possible to achieve a contrapuntal effect or interplay of form and content, each motivated by a different rhythm.

The breaks or transitions between groups are controlled by spacing or by single units of dominant size. On a long wall the separate groups are again knit together into an overall design by all the devices applicable to a single group. Complex rhythms of nine, eleven, thirteen, and the like, are possible. In the Whitney show all prints were hung in a single line. It is possible to hang two prints one above the other. This practice, generally undesirable though often necessary, still further

widens the possibilities and combinations of arrangement.

The accompanying illustrations will I trust render the above rather abstract formulations more intelligible. They are reconstructed from details of the Whitney Museum show. No claim is made that the principles and practices here described are all-inclusive or final. They are merely a case history of the factors that were operative, whether consciously or unconsciously, in the staging of a particular exhibition, and they are submitted in the hope of directing attention to a topic relatively little written about—what might be called the esthetic of display. The technical minutiae may have meaning only for the practitioners of the craft, but the essay may have an interest for the nonprofessional gallery-goer by showing what steps are taken in the preparation of an exhibition. It demonstrates one thing, I think: that an exhibition of pictures can have a form and style of its own. This one happened to be a closely knit style balancing many factors. But there are many other styles: the flamboyant, the elegant, the emotionally intuitive, the didactic, the sensitive, the journalistic, the dada. In fact there are as many styles as there are persons staging exhibitions.

LEFT TO RIGHT: *Bernard Steffen, Dusty Plowing, lithograph; Francis Chapin, Ox Bow Ground, lithograph; Dewey Albinson, Sheep Ranch Montana, lithograph.* Example of variety and emphasis within a group of three prints related by common subject matter—mid-western landscape. All three are lithographs and oblong in shape, but they are given a rhythmic pattern by divergence of treatment. Two pictures with strongly emphasized linear composition are contrasted with a central picture, looser and more colorful in handling. The qualities of each are sharpened by contrast. The Chapin, through its free and colorful approach, seems to bulge out convexly, in contrast to the other two in which recession is emphasized, thus creating a kind of three-dimensional rhythm or moving in and out of a uniform plane. Such plastic variety and emphasis are not always possible in combination with other factors.





*A member of the Dayton Art Institute hanging a painting from the museum's circulating collection. Circulation averages 225 pictures per month, of which two are purchased at an average price of \$250 each.*

## NEWS AND COMMENT

### *Art For Everybody*

WHEN GIMBEL'S put price tags on the Hearst collection and sold it over the counter just like any other merchandise, the art world took out its pince nez and looked down a long and thinning nose: "Whatever is the (art) world coming to?" It was coming to the people, and with the launching this month at Macy's (and 18 other department stores throughout the country) of an organization rather pretentiously called "Tomorrow's Masterpieces" it might be said to have arrived.

Now we have the exciting prospect of two rival agencies, the new one and the older, much publicized "Hall of Art", bent on supplying department stores everywhere with contemporary American paintings at low prices. Furthermore, we have both Gimbel's and Macy's continuing to sell Rembrandts, and beginning in October we have Marshall Field's in Chicago opening an exhibition of 400 European and American old masters assembled and priced to sell from \$75 to \$40,000 by the 57th Street dealer, Albert Duveen. But before saying anything more about these recent attempts to democratize the art world, it is pleasant to record that the museums themselves have not been entirely derelict.

The Dayton Art Institute, for example, sells two contemporary paintings each month for an average price of \$250, and has been at it since 1922. For 15 years the Cleveland Museum of Art has circulated oils and watercolors by local artists for exhibition and sale from coast to coast, and from its last two local annual exhibitions it has sold a total of 73 paintings averaging \$70 each. The

Philadelphia Art Alliance has only recently discontinued its Circulating Picture Club, which for 15 years placed paintings in homes for trial and possible purchase. In one degree or another, these statistics apply also to Chicago, Detroit, San Francisco, St. Louis, Boston, Kansas City, Minneapolis, and other cities that support active art museums and associations.

In December the Museum of Modern Art in New York will open a Christmas sale of "Pictures Under \$75". At the moment, 26 museums and galleries are simultaneously exhibiting for sale (\$5 to \$50) a collection of 100 prints sponsored by Artists For Victory (see page 224). And this month the Addison Gallery of American Art at Andover announces a novel plan whereby donors to its collection may enjoy their gifts for a period of time before turning them over to the gallery. These figures and facts probably won't impress Macy's, but nonetheless our new entrepreneurs might pick up an idea or two from the modest efforts of their predecessors in the art of democratizing art.

In Dayton the sale of pictures is really incidental to the plan, which works like borrowing books from a library. Members of the Institute are entitled to borrow one picture each month, which they may exchange for another or buy, depending on how well they like it. Among a membership of approximately 1,000, two hundred and twenty-five people borrow a picture each month, bringing the total circulation for the last six years up to 17,500.

The paintings are supplied by galleries and the artists them-



JOHN SMIBERT: *Benjamin Colman 2nd*, oil on canvas, 40 x 50. Lent by the Macbeth Gallery for the Addison Gallery's "Gift Plan" collection. Donor may buy it for \$3750 and keep it for a number of years before turning it over to the gallery.

selves, and are subject to recall at any time. If a borrower wants to buy one he deals directly with the artist or gallery. The Institute acts merely as a clearing house, charging no commission, though it pays all the shipping charges. Among recent sales to Dayton collectors have been two Ann Brockman's, a Waugh, several Thieme's, a Robert Philipp, a Jon Corbino, a Dale Nichols, an Eliot O'Hare, and a Childe Hassam.

The Addison Gallery's Gift Plan is primarily designed to build up the collections, but it also encourages individual ownership while fundamentally changing the old conception of museum patronage. Bartlett H. Hayes, Jr., describes its operation succinctly in the illustrated catalogue accompanying the announcement. "The Gift Plan will operate as follows: private individuals will have an opportunity to buy from this exhibition whatever

*The new gallery at Macy's. (It cries out for a question mark!)*



works are to their special liking and to have them in their houses for a period of time, proportionate to their values, before giving them to the Gallery. For example, if the cost of the work is \$200 or less, it would be kept for two years, if \$200 to \$500, for three years, and so on. Indeed, if someone should become so attached to a work by the end of the allotted period that he would be loath to part with it, the Gallery will have accomplished another worthwhile task—that of fostering an enthusiastic interest in American art.

"This is an attempt to bring the museum to its friends instead of depending on them to come idly, or from a sense of social obligation. It offers a chance for people to live with a fine work and, in contemporary cases, contribute to the support of the human being who creates it, rather than glance at it unsatisfactorily, in a stolen moment, while passing by numerous other sanctioned works equally demanding of attention. A museum can safeguard public treasures and offer guidance concerning them; it can encourage all the arts in multifarious ways; it can provide continuing enjoyment for many; but it can do these things in a democratic spirit only when art begins at home."

The exhibition from which Addison donors will make their selections ranges from a John Smibert oil to a John Heliker drawing, and not the least attractive feature of its handsome catalogue is that the prices are printed right there for everyone to see, instead of being penciled in a special copy and hid furtively in the attendant's desk, "available on request." The Smibert is \$3,750, and the Heliker is \$50. Which brings us to the nub of this whole matter of art for everybody—price and quality.

The art business, more than any other business we can think of, would benefit from a thorough price-study made by experts. But in the absence of such a study we venture one simple, lay suggestion. Prices are too high. There are probably many reasons for this—among them the competition of old masters, personal pride, varying rates of production among artists, plain snobbery, and the intangible values inherent in all works of art. But certainly one important reason has been the high cost of exhibiting in galleries for the wealthy few, instead of in stores for the less wealthy many. Department store merchandising might prove to both painters and patrons that it is better business to sell three pictures for \$100 each than to sell one for \$300, and store the other two in the attic. Better for everybody, including the pictures, and incidentally more democratic. Now for democracy and quality—a much more delicate problem.

Although such names as John Sloan and Walter Pach are identified with it, and although it has received notice in both the SATURDAY EVENING POST and READER'S DIGEST, the "Hall of Art" has received no such official blessing as Edward Alden Jewell's review of "Tomorrow's Masterpieces" in the New York TIMES. The reason is that to any critical eye the paintings on exhibit at the "Hall of Art" look very much like those that have always been on sale in department stores. Nothing new except the ballyhoo.

But many of "Tomorrow's Masterpieces" (it cries out for a question mark!) look as though they might have come from 57th Street. In fact a number of them did—from Macbeth, Kraushaur, and other dealers. Among the signatures are such familiar names as Esther Williams, Sol Wilson, Jean Liberte, A. S. Baylinson, Paul Sample, Charles Culver, Andrew Wyeth, Carol Blanchard, and Ben Zion—chosen among others, according to the prospectus, "by invitation only, and (because) of a caliber that has merited recognition in the art world—or deserves it."

And so we have two rival organizations, bidding for the patronage of new buyers of new American pictures in the American tradition of open competition based on price and quality. We personally think that the prices of "Tomorrow's Masterpieces" are too high (most are over \$200), and that the quality at the "Hall of Art" is too low. But this will very properly be determined by the American public. In any event, museum people, critics, and art editors should not complain too loudly about public acceptance of "low quality." Who, after all, is responsible for standards of public taste?



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Agnes Rindge, new president of the American Federation of Arts.

### The Federation's New President

AGNES RINDGE was elected president of the American Federation of Arts at the June meeting of the Board of Trustees, to succeed George Hewitt Myers, who resigned as acting president, but who retains his position as second vice-president. Simultaneously with this appointment, comes an announcement from the Museum of Modern Art that at its request Miss Rindge has been granted a year's leave of absence from Vassar College, where she is chairman of the art department, to accept a position as its assistant executive vice-president and advisor on educational activities.

Miss Rindge has been a trustee of the Federation since 1942. She is also a director of the College Art Association and a member of the Commission on the Arts of the American Association of Colleges. She serves on the editorial boards of both the MAGAZINE OF ART and ART IN AMERICA. In 1941-42 she was associated with the Division of Art of the Coordinator of Inter-American Affairs, serving first as executive secretary and later as consultant.

Born in Grand Rapids, Michigan, Miss Rindge received her B.A. (magna cum laude, PBK) from Radcliffe College in 1921, and her Ph.D. in 1928. She became instructor in art history at Vassar in 1923, associate professor in 1928, and professor in 1931.

She has lectured in many museums and colleges, has written articles and reviews for PARNASSUS, INTERNATIONAL STUDIO, SATURDAY REVIEW OF LITERATURE, AMERICAN JOURNAL OF ARCHAEOLOGY, and other periodicals, and is the author of two books: "Sculpture", Payson & Clarke, 1929, and "The Elder Pieter Bruegel: A Short Essay," Raymond & Raymond, 1936.

One of Miss Rindge's first duties as president of the Federation was to announce the acceptance of invitation to membership by three new members of the Board of Trustees: Lloyd Goodrich, research curator of the Whitney Museum of American Art; Rene d'Harnoncourt, general manager of the Indian Arts and Crafts Board of the Department of the Interior; and Paul Parker, general director of the Colorado Springs Fine Arts Center.



Frederick P. Keppel, former Carnegie Corporation president.

### A Great Patron Dies

IN THE PASSING of Frederick Paul Keppel on September 8, 1943, the world of art has lost a sympathetic friend. Born on Staten Island in 1875, he grew up with an interest in art inherited from his father, Frederick Keppel, an authority on etching and other forms of the graphic arts.

Educated at Columbia University, he received his A.B. in 1898, Litt.D. in 1928, and degrees from numerous other universities. In 1900 he became assistant secretary and later secretary of Columbia University and Dean of Columbia College. During the first World War he was third assistant secretary of war in charge of all non-military aspects of the soldiers' lives—in reality dean of a vast undergraduate body. From 1923 until his retirement in 1941 he was president of the Carnegie Corporation of New York, during which period the Corporation expended over \$150,000,000 in the United States and in the British dominions and colonies. In 1940 the Friedsam medal was awarded to him for contributions to the advancement of the arts.

During Dr. Keppel's presidency of Carnegie Corporation he endorsed many projects in the arts—visual, musical and theatrical, and he was able to secure their financial support by the Corporation. Probably the largest contribution in this field was for the art work at Carnegie Institute in Pittsburgh.

Dr. Keppel's personal services to the American Federation of Arts included membership on the Board of Trustees from 1923 to 1943, when he was elected an honorary member; first vice-president from 1927 to 1934; and acting director from June, 1929, to May, 1930. He was especially interested in the Federation's demonstration of community arts in Cedar Rapids, Iowa, in the circulation of an exhibition of Mexican arts and Canadian paintings, and in the radio program presented in 1934.

Perhaps Dr. Keppel's point of view is best summed up by this phrase from one of his publications, "The Foundation": "The contribution of money is always secondary in importance to the work of men and women of creative minds and devoted lives."

(Continued on page 238)

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## HURLSTONE FAIRCHILD

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PHOTO BY PAUL FRAZIER F. R. P. S.

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His canvases capture that intangible quality that is so much a part of the charm of the desert country. His paintings are widely owned by discriminating art collectors.

An exhibition of Mr. Fairchild's recent oils was shown last month at the Frances Webb Galleries, 2511 W. Seventh St., Los Angeles, and was well received by Arthur Millier, art critic of the Los Angeles Times who wrote "his work is realistic enough to please one group, and imaginative enough to please another group."

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*The American Leonardo.* The Life of Samuel F. B. Morse. By Carlton Mabee. New York, 1943. Alfred A. Knopf. 464 pp., 21 illustrations. \$5.00.

SAMUEL F. B. MORSE was born as the last decade of the eighteenth century opened, in a New England village at the foot of Bunker Hill where the old New England life and ideas remained much as they had been for a century past. He died in a brown stone house on Twenty-second Street, near Madison Square, in New York City, when the great forces of consolidation that have produced the modern world—railroad, telegraph, steam power, machine manufacturing, finance, capitalism—were at full tide. We are apt to think, today, that no one ever lived through such changes as we have—but Morse's life spanned probably a greater change. In his life time our handcraft civilization gave way to the machine age, a simple society of farmers and merchants gave way to a city life dominated by manufacturers and financiers, the first thirteen states had stretched across the continent, and General Grant was President instead of General Washington.

Morse did not merely live through this panorama of change—he was one of its prime factors. And his activities were as varied as the age he lived in. He began as a young man to study painting under Washington Allston; he ended by inventing the telegraph and the code that were adapted by the whole world. But in addition to this he invented a mechanical pump, thought of studying for the ministry, edited the poems of Lucretia Davidson, founded the New York *Journal of Commerce*, was our first leading daguerreotypist, became a Nativist (anti-foreign) politician and ran unsuccessfully for various offices including mayor of New York and congressman, organized and was the first president of the National Academy of Design, crusaded against French dancing, foreigners and Roman Catholics, for slavery and against Lincoln's leadership in the Civil War. And through all this he struggled to perfect his telegraph, to get it financed by Congress, to fight his way through a dreary tangle of intrigue, politics, lawsuits and graft to establish his full rights when the invention was adopted.

It is a strange life, a life which shows how little the twentieth century knows of the complexity of the old New England character. Morse was a New England Puritan of the purest breed. Yet what has this mercurial, sensitive, affectionate, quarrelsome, poetic, mechanical, scientific fellow to do with the puerile notions the twentieth century has adopted about the old New England stock. It seems very unfortunate that the author has picked the tag of "American Leonardo" for Morse. When a bit of American scenery is labeled the American Switzerland or American Venice, an otherwise interesting place is made to seem awkwardly provincial and

lacking in character. The same is true of a man's life. If a man is worth a biography, he has an individual character. It is the biographer's task to clarify that character and make it stand out as unmistakably itself. Morse is not a blurred carbon copy of Leonardo. He is the American Yankee with all the clever, curious, restless, idealistic, practical, "improving" characteristics of the type displayed in a significant manifestation. His life gives an admirable opportunity to study the Yankee jack-of-all-trades, something as native as corn-on-the-cob and as little understood today as how to navigate a square-rigger. Mr. Mabee has written a crowded, factual, rather dry biography in the modern novelistic style. But the Yankee of it has somehow eluded him.

About Morse as a painter the author writes as a general historian, not as an art critic, and his art criticism is somewhat out of date. The possibilities of painting in Morse's day were not a simple dualism between "history" painting and portraits, as his reliance on Dunlap leads him to think. Morse's *Congress Hall* is not a picture in the "historical style" of West as the author supposes but an excellent example of the romantic realism characteristic of the National Academy of Design group to which Morse belonged. The author gives much useful information about Morse the painter (although it is irritating that he does not name a picture described (p. 161) as the best thing Morse did) but we have still to wait for a full list of the new works discovered in the course of his research, which he promises us.

—E. P. RICHARDSON

## VIEWPOINTS

(Continued from page 216)

turns a blank face to the streets, like the heart of an Eastern sage. Renaissance palaces have been carefully reproduced in which to print our newspapers, as in the New York Herald building, or to house our clubs. It is much more necessary to build one, as Mrs. Gardner has done, to house Italian art. If Italian gardens are appropriate on country estates, there is infinitely greater need for one through which to approach the Italian section of an art museum, where cypresses seemed to hide the distant wind-silver on olive hills, while some fountain, perhaps Verocchio's, topped by a laughing cherub (rescued from a white wilderness of casts), bubbled joy audibly; where Italy lived, though one never entered the door under Andrea Della Robbia's medallions of gay fruit and flowers which now dangle on wires in Gallery Thirteen.

A museum must become, not a permanent exhibition but a permanent exposition, arranged as our expositions are, and pervaded by the same holiday spirit. The center should be a garden where instinctively we would return to dream and to meditate, where lovers would meet and children play. Though we saw the buildings only in passing or wandered in them for hours, we should feel precisely what we now lose, shuffling through gray galleries: a sense of the benediction of beauty, the knowledge that through the eye we gain peace. And since automobiles and baby-carriages, for reasons only an alderman can understand, have preeminent right to the space of our public parks, let the priceless variations in the color of snuff-boxes, the extra bishop's crooks, the endless assortment of Dresden china, be added to all other necessary accumulations the museum possesses, including the 3,700 musical instruments, and stored with them in well-lighted subterranean galleries. And there the critic, the historian, and the high-school teacher followed by patient droves learning to appreciate art, might amble happily.

The foregoing article was written nearly thirty years ago. It first appeared over the initials L. S. (with what Mr. Simonson now calls "unaccountable modesty") in the NEW REPUBLIC for November 21, 1914, and is reprinted here with the permission of its original publishers.—Ed.



Eagle Cliff (37 x 55 inches), Jasper F. Cropsey. Included in the exhibition "Romantic Paintings in America" at the Museum of Modern Art, New York, during November 1943.

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## NEWS AND COMMENT

(Continued from page 235)

At the Federation Trustees meeting on October 5, in the Carnegie Corporation board room in New York, Honorary President Robert Woods Bliss presented the following minute which he had prepared on the death of Frederick Keppel:

"On September 8, 1943, the American Federation of Arts lost in the death of Frederick Paul Keppel a staunch friend and a devoted member of its Board of Trustees.

"Frederick Keppel served continuously on this Board for the last twenty years of his life, during seven of which he held the office of first vice president of the Federation, and for a brief period took over the interim management of its affairs as acting director.

"We are fully aware of the heavy responsibilities he carried so successfully in other important fields of national endeavor, and of those high qualities of character and mind he gave to the country's welfare in the stress of war, all of which have already brought many tributes to his memory.

"Those of us, however, who were associated with him on this Board shall sorely miss the rare combination of gaiety and strength, the reflection of a generous spirit in his warm greeting, and the vivid sense of his high purpose in serving the just cause of his fellow man—a friend, for whose devotion the Federation will always be grateful."

At the same meeting Director Thomas Parker was able to report that the faith shown in the Federation by such men as Frederick Keppel had been magnificently proven in the response to the Board of Trustees' recent appeal to members for support. He reviewed the Federation's record—how because of its very nature it had from 1909 to 1937 depended on grants from such foundations as the Carnegie Corporation, but how in the last three years, supported only by its membership and the income from its program of circulating exhibitions, publications, and other activities, it had reduced the annual excess of expenses over this income (exclusive of special gifts) from \$20,814 in 1941, to \$12,145 in 1942, to \$7,617 in 1943, with an anticipated further reduction during the coming year.

Mr. Parker pointed out that the natural continuation of this trend would mean that the activities of the Federation would in 1945 become wholly self-sustaining—giving it a unique status among American cultural organizations. However, to achieve this goal it was necessary to raise additional funds immediately for the current program, and thus insure continuance of the Federation's nation-wide services developed over 34 years. Consequently, the Trustees had directed him to put the Federation itself to the test. The members were asked to raise \$8,500.

Over 600 letters containing 400 special contributions totalling one-third the amount to be raised were received by return mail from members and chapters all over the country—letters which Frederick Keppel would have delighted to read, and to answer. By October 15, with more than half of the amount in hand, the further expansion of the Federation's activities seemed assured, not this time by a Carnegie grant but by its own membership, which Frederick Keppel had done so much to build up. It would have made him very happy.

### Painters! Beware of "Dr. Martin Williams."

THE FOLLOWING CORRESPONDENCE, sent to us by Horace H. F. Jayne, vice-director of the Metropolitan Museum of Art, reveals sadly that the art world is no safer than any other.

To the Secretary  
Metropolitan Museum of Art

On August 24, 1943, I was visited by Dr. Martin Williams, head of the Art Department of Teachers' College, Columbia University. After seeing my paintings he asked whether I would be interested

in joining a group of American Painters sponsored by the Metropolitan Museum.

He dictated a letter of application to a secretary's name I did not record in my files. I gave him a check for \$5.00, the only fee, provided a jury passed on the painter's work. The check was made out to E. D. Moray.

I should appreciate knowing whether you have received the letter and draft which Dr. Williams was to enclose. Thanking you,

Sincerely yours,

HAMILTON WOLF,  
Oakland, California.

DEAR MR. WOLF:

I wish to acknowledge your letter of August 23rd. I am extremely sorry to have to tell you that I am afraid you have been victimized in regard to the group of painters which your visitor purported to be "sponsored by the Metropolitan Museum." We have no such plan under contemplation and I have checked with Columbia University Teachers College and they have no knowledge either of him as head of the Art Department nor elsewhere in the University. Nor is he listed in Who's Who where one would expect to find anyone of this standing.

It is probably too late, but if it is not, I should certainly counsel your stopping payment on the check. It is cold comfort, but at least the amount involved was not staggering.

With your permission I think it might be well to have this correspondence published so that others may be forewarned of your unfortunate experience.

Sincerely yours,

HORACE H. F. JAYNE.

## LETTERS

To the Editor:

Though I agree with what Mr. Abell says in "Viewpoints" on "Post War Artists and the People", in the April number of the Magazine of Art, I disagree with his idea that real hand-painted pictures should be made so cheap that there can, as well as ought to be 'two in every home'. It is no more essential that work done by an artist should be sold cheap or at less than cost, than that any other article should be, nor on the other hand that every human being who thinks he is an artist should be supported by other humans. The layman or incipient collector can learn more from living with first class reproductions of great art than by owning easel pictures worth \$5.00 when the paint is dry. If his taste improves he is then not loaded down with what he enjoyed when he was more ignorant. Eventually, if and when his judgment matures, he will develop an urgent need to own the things he admires. At this point, he will be lucky if his means permit him to do so.

Leisure money is as necessary a part of a high civilization as is leisure time, whether or not the events of the near future permit it only to politicians, federal employees and labor union members. A picture or a sculpture or a piece of architecture is neither more or less valuable because its creator is still breathing. The money exchange value of any work of art may depend in great measure upon its vogue but surely it is more stable after it has survived the changing fashions of a number of generations.

Sincerely yours,

GEORGE HEWITT MYERS.

To the Editor:

The May issue of your Magazine of Art was just brought to my attention, with regard to Mr. Thomas M. Folds' article, "A Consumer's Guide to Color Prints".

The purpose of this article, as expressed in its title, requires correct information to the public, and in this regard, I am referring to page 186 left column, where it says "Though the plates were made by the eminent Viennese craftsman Ernest Jaffé." No Ernest Jaffé is known in the art printing profession. There are the printing houses of "Max Jaffé" in Vienna and "Arthur Jaffé" in New York. In the same column it says: "Raymond & Raymond's fine collotype of the Seurat—*Grand Jatte* in Chicago." There is no Raymond and Raymond publication existing of the *Grand Jatte* in Chicago. The mentioned print is obviously the one printed and published by Max Jaffé in Vienna.

Very sincerely yours,

ARTHUR JAFFÉ.

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# OCTOBER AND NOVEMBER EXHIBITIONS

All information is supplied by exhibitors in response to mailed questionnaires. Dates are closing dates unless specified.

**ALBANY, N. Y.** Institute of History and Art: Mod. Amer. W. Cls.; Oct. Life on the Hudson (Genre Show); Nov. 3-Dec. 18. Speak Their Language; Nov. 12. Albrecht Durer Prints; Nov. 23-Dec. 12.

**ALBUQUERQUE, N. M.** Fine Arts Building, Univ. of N. M.: Alexander Corazzo, Constructions; Gretchen Schoeninger, Sculpture and Wire Objects; Nov. 3. Albuquerque Artists; Nov. 5-Dec. 3.

**ANDOVER, MASS.** Addison Gal. of Amer. Art: The News in Print; Navy in Action; Ohio Valley Architecture; Nov. 22.

*John Esther Gal.*, Abbott Acad.: Tchelitchew Acquisition; New England Ptgs.; Nov.

**APPLETON, WIS.** Lawrence College: Ptgs. by Grace Bliss Stewart; Oct. 20. 2nd Annual Popular Photography; Nov. 1. Garden Designs by Students of College; Nov. 13. Finger Ptg. by Ruth Shaw & others; Nov. 13-30.

**ATHENS, OHIO.** Ohio Univ. Gal.: Ptgs. by Kirseh, Sorby, & Faulkner; Oct. Drwgs. & Ptgs. by Faculty Members; Nov. 20.

**ATLANTA, GA.** High Mus. of Art: National Photographic Salon; Hobby Furniture Show; Oct. Antique Porcelains of the World; Nov. 15. Photos of English Women at Work in War Time Britain; Nov. 16-30.

**AUBURN, N. Y.** Cayuga Mus. of History & Art: Annual Finger Lakes Show; Health Exhibit; U. S. Military Prints; Oct. W. Cls. by Cory Kilver; Auburn Sesquicentennial; Health Exhibit; Early Auburn Photos; Nov.

**AUSTIN, TEXAS.** College of Fine Arts, Univ. of Texas: Latin Amer. Prints; Nov. 27.

**BALTIMORE, MD.** Baltimore Museum of Art: The Story of Our Army; The Cottoli Tapestries. Cartoons by Richard Q. Yardley; WPA Prints; Camera Studies by Cross and Case; Oct. Living Masters of the Past; Old Master Drawings and Prints; Nov. 28. British and Amer. Cartoons; Nov. 14. Stylistic Contracts; Nov. 21.

**BETHLEHEM, PA.** Lehigh Univ. Art Gal.: Penn. Dutch Native in Contemp. Art; Oct. Leslie Powell & Ann Taube; Nov. 14-Dec. 15.

**BINGHAMTON, N. Y.** Mus. of Fine Arts: Ptgs. by George Elmer Brown; Oct. Ptgs. by Jane Peterson; Nov.

**BIRMINGHAM, ALA.** Art Club: Art Club Show; Oct. Public Lib. Art Gal.: Birmingham Art Club; Oct. Negro African Sculp.; John Rood Wood Carving; Nov.

**BLOOMINGTON, IND.** Art Center, Indiana Univ.: Ptgs. by Harry Ewgel & Lennart Von Zweyberg; Oct. Kokoschka; Nov.

**BOSTON, MASS.** Guild of Boston Artists, 162 Newbury St.: Members Show; Oct. W. Cls. by Sears Gallagher; Nov. 13. W. Cls. by Glenn C. MacNutt; Nov. 15-27. Pastels of Flowers by Laura Coombs Hills; Nov. 29-Dec. 11.

*Inst. of Mod. Art*: Ten Amer.; Nov. 21. Paris; Nov. 24-30.

Mus. of Fine Arts: Ptgs. by Dennis M. Bunker; Oct. War Art; Nov. 28. Life and People of Boston from the Founding to the Great Fire and the New Metropolis; Dec. 6.

Public Lib.: Etchings and Drypoints by Frank W. Benson; Oct. Drwgs., Lithos, of George Bellows; Nov. Vose Gal., 559 Boylston St.: Winter Ptgs. by Walter Koeniger; Oct. 23. 19th Cent. English Ptgs.; Nov. 13. Sarkis Katchadourian; Nov. 15-Dec. 4.

**BROOKLYN, N. Y., MUSEUM**: Everyday Life in China; Wood block Color Prints of Louis Schanker; Nov. 7. Netherlands at Peace and War; Nov. 10-Dec. 10.

**BUFFALO, N. Y.** Albright Art Gallery: Chet La More Paintings; Oct. 24.

**CAMBRIDGE, MASS.** Fogg Mus. of Art, Harvard Univ.: Ptgs. & Drwgs. by Jacques-Louis David & Jean-Auguste Ingres; Chinese Buddhist Sculp., Chinese Bronzes and Jades, Venetian 18th Cent. Ptgs., French 19th Cent. Drwgs. & W. Cls. (Grenville Lindall Winthrop Coll.); Until further notice.

**CHAPEL HILL, N. C.** Person Hall Art Gal., Univ. of N. C.: University Portraits; Oct. Wildenhain Pottery, Albers Textiles & Ptgs.; Nov. 7-30.

**CHARLOTTE, N. C.** Mint Mus. of Art: Art of East India; Originals of Walt Disney, W. Cls. of Howard Murray; Etchings of N. C.—Louis Orr; Nov. 10. Contem. Amer. Art; Charlotte Camera Club; Nov.

**CHATTANOOGA, TENN.** Art Assoc., Univ. of Chattanooga: Local Artists; Oct. Lithos, Acquatints, W. Cls. by Virginia Dudley; Nov. 11-30.

**CHICAGO, ILL.** Art Inst. of Chicago: Prints by James Ensor & Edward Munch; Nov. 22. Staffordshire Figurines & Toby Jugs; Nov. 29. 54th Annual Amer. Ptgs. & Sculp.; Dec. 12. W. Cls. by Thornton Oakley; Dec. 19. Ptgs. by Eleanor Coen & Max Kahn; Nov. 4-Dec. 2.

*Chicago Gal. Assoc.*, 215 N. Michigan Ave.: Macena Barton, Tunis Ponson, & Wm. Hollingsworth, Jr.; Oct. 27. Carl Hoerman, Gasper Ruffolo, & Gianni Cilfone; Nov. 6-30.

*Findlay*, 338 S. Michigan Ave.: Leopold Seyffert, Jr.; Nov. Julius Delbos; Nov. 15-Dec. 15.

**CINCINNATI, O.** Art Museum: A Decade of Cincinnati Portraits, 1933-1943; Oct. 24. American Indian Coll.; America in the War, prints; First Exhib. Ceramic Guild of Cincinnati; Dec. 5. Ptgs. & Furn. from Mary Hanna Coll.; Dec. 5.

**Taft Museum**: W. Cls., Ptgs., & Drwgs. by Fighting Marines; Nov. 10-Dec. 5.

**CLAREMONT, CALIF.** Pomona College Art Dept.: Latin Am. Sculp. & Ptg.—Indigenous and Regenerate; Nov.

**CLEVELAND, O.** Mus. of Art: Thorne Miniature Rooms—European Series; Our Navy in Action; Nov. 28.

**COLUMBUS, O.** Gal. of Fine Arts: Art from the Islamic Nations of the Mediterranean; Nov. 6. 19th Annual Ohio W. C. Show; Nov. 26. Columbus International Salon Photography; Nov. 14. Ptgs. by Corot; Nov. 8-Dec. 4.

**CONCORD, N. H.** State Lib.: Pan Amer. Show; Oct. 18. Ptgs. by Barry Faulkner; Nov. 15.

**CONWAY, ARK.** Hendrix College: Clough Coll.; Nov.

**COSHOCTON, O.** Johnson-Humrickhouse Mus.: Chinese Wall Hangings from the Johnson Coll.; Oct. Ptgs. by Cleveland Artists; Nov. 25.

**CULVER, IND.** Culver Military Academy: Bauman Prints from Ind. Univ.; Oct. 21. What is Mod. Architecture; Nov. 8. Camouflage Today; Nov. 8-29. Popular Photography Salon; Nov. 29-Dec. 16.

**DALLAS, TEX.** Mus. of Fine Arts: Texas Panorama (AFA); Ptgs. by Wm. Cole; Nov. 21. Dallas Camera Club; Nov. 1-Dec. 5. Lucille Jeffries; Nov. 21-Dec. 12. City Planning & Housing Show; Nov. Art in Australia; Nov. 28-Dec. 26.



Entrance to the Dallas Museum of Fine Arts.

**DAVENPORT, IOWA.** Municipal Art Gal.: Walt Disney Originals; Ptgs. by Florence Furst Riner; Oct. 24. 16th Annual Quad-City Artists; Nov. 28. Minn. Artists; Nov. 7-28.

**DAYTON, O.** Art Inst.: Walt Kuhn; Oriental Show; Oct. Arbit Blatas; Ohio Print Makers; Nov. 28.

**DECATUR, ILL.** Art Inst. & Milliken Univ.: Amer. Ptg. of Today; (AFA) Oct. 17.

**ELGIN, ILL.** Elgin Academy Art Gal.: Ptgs. by Lorent Kleiser; Oct. 25. Regional Building in the U. S.; Nov. 21.

**ELMIRA, N. Y.** Arnot Art Gal.: Ptgs. by Jane Peterson; Oct. 24. Amer. Ptg. of Today (AFA).

**EVANSVILLE, IND.** Public Mus.: Evansville Victorian Era; Oct. 17. 5th Annual Photographic Salon; Oct. Leonardo DaVinci; Nov. 7-Dec. 7.

**FITCHBURG, MASS.** Art Center: W. Cls. & Prints by Lester G. Hornby; Ptgs. & W. Cls. by Gouri Ivanor-Rinor; Dec. 1.

**FLINT, MICH.** Inst. of Art: 20th Cent. Portraits; Nov. 18-Dec. 18.

**FORT WAYNE, IND.** Art Mus.: Artist for Victory Print Show; Higgins Scholastic; Oct. Agna Enters; Local Artists; Nov. 29.

**GLENDALE, CALIF.** Glendale Library Gal.: Will Foster; Oct. Member's show; Nov.

**GRAND RAPIDS, MICH.** Art Gal.: Amer. Art of Colonial & Revolutionary Periods; Oct. Amer. Art of Federal Civil War Periods; Nov. 6-Dec. 11.

**GREEN BAY, WIS.** Neville Public Mus., 2nd Northeastern Wis. Art Annual; Oct.

**GREENSBORO, N. C.** Weatherspoon Art Gal.: Women's College of the University of N. C.: Ptgs. & Textiles by the Albers; Oct. 13. Silk Screen Prints (MMA); Nov. 2-21.

**HAGERSTOWN, MD.** Washington County Mus. of Art: The Art of New Russia; Nov. 15. Latin-American craftwork; Nov. 15-Dec. 19.

**HARTFORD, CONN.** Wadsworth Atheneum: The World at War (Gay Coll.); Dec. 1. Silhouettes from Lonsdale Coll.; Jan. 1. Caravaggio and the 17th Cent.; Jan. 16. Women's and Children's Clothes and Other Recent Acquisitions; Nov. 2-Dec. 26. Portraits of Amer.; Nov. 15-Dec. 15.

**HOUSTON, TEXAS.** Mus. of Fine Arts: 18th Annual Photography; Oct. 17. Artist for Victory Prints; Oct. 20. 5th Annual Texas General; Nov. 7. Inter-American Photos; Nov. 14-28.

**INDIANAPOLIS, IND.** John Herron Art Mus.: Ptgs. from Ten Latin American Republics; Oct.

**ITHACA, N. Y.** College of Architecture, Cornell Univ.: Morris Kantor; Oct. John Hartell; Nov. 27.

**KANSAS CITY, MO.** Robert Keith Gal.: 13th & Baltimore: Tomorrow's Masterpieces; Nov. 22.

*William Rockhill Nelson Gal.*: Religious Folk Art of N. M.; RAF on the Target; Oct. Rubbings of Chinese Stone Sculp.; Nov. 15. Camera Clubs of Kansas City; Nov.

**LOS ANGELES, CALIF.** Dalzell Hatfield Gal.: Ptgs. & W. Cls. by Loren Barton; Nov. Ptgs. by Marcel Vertes; Nov. 20-Dec. 6.

*Fisher Gal.*, Univ. of S. Calif.: 5th Annual Scandinavian-American Art Soc. of the West; Nov. 2. Calif. Soc. of Miniature Painters; Nov. 6-30.

**Stendahl**, 3006 Wilshire Blvd.: Ptgs. by S. MacDonald Wright & William Gaskin; Nov. 25.

**MADISON, WIS.** Wisconsin Union Art Gal., Univ. of Wisconsin: Artist for Victory Prints; Oct. 28. 10th Annual Wisconsin Salon of Art; Nov. 4-29.

**MANCHESTER, N. H.** Currier Gal. of Art: Artists for Victory Prints; Oct. 28. Richard J. Healy Coll. of Early American & European Glass; Oct. 24. Prints by Charles W. Bartlett; Nov. Design this Day; Nov. 6-27. Pottery by Mr. and Mrs. Edwin Scheier; Nov. 7-28.

**MASSILLON, O.** Museum: W. Cls. & Drwgs. by Patricia Ferdon; Oct. 8th Annual Nov. Show for Artists in Stark & Adjoining Counties; Nov.

**MEMPHIS, TENN.** Brooks Memorial Art Gal.: America in the War, Print Exhibition; Oct. 28.

**MIDDLETON, CONN.** Wesleyan Univ.: Prints of American Landscape from Perm. Coll.; Oct. American Furniture, Glass, & Textiles by the Index of American Design; Nov.

**MILWAUKEE, WIS.** Art Inst.: 17th Cent. Dutch Masterpieces; Nov. 21. Army Air Corps Training Exhibit; Nov. 26-Dec. 26.

**MILLS COLLEGE, CALIF.** Mills Col. Art Gal.: Index of Amer. Design; Prall Coll. of Contemp. Art; Nov. 5. Brewer Coll. of Greek Island Textiles; Nov. 10-Dec. 8.

**MINNEAPOLIS, MINN.** Inst. of Art: Pre-Columbia Arts of Latin-Amer. Oct. Fighting Ships of the U. S. Navy; Nov. 21. 29th Annual Local Artists; Nov. 5-30.

*Univ. Gal.*, Univ. of Minn.: Latin American Art; Nov. 11. I Remember That; Nov. 14. Shaker Craftsmanship; Nov. American Water Colorists; Nov. 2-26. Games & Dances of the Iroquois; Nov. 26-Dec. 10.

**MONTCLAIR, N. J.** Art Mus.: 13th Annual M. J. State Show; Nov. 28.

**MUSKEGON, MICH.** Hackley Art Gal.: Ptgs. by British Fire Wardens; Drwgs. by Augustus John; Muskegon Camera Club Annual: Oct. Ptgs. & Drwgs. by Contemp. U. S. Artists; Nov.

**NEWARK, N. J.** Artists of Today Gal., 49 New St.: Ptgs. by Maxwell Stewart Simpson; Oct. Coal Bill Auction, Members Show; "Sho-biz"; Herbert H. Schefel; Nov. 8-20. Leonard Pytlak; Nov. 22-Dec. 4.

*Newark Art Club*, 38 Franklin St.: Ptgs. by A. Molarsky; Nov.

**Newark Mus.**: Arts and Crafts of Torpedoed Seamen; Oct. Theaters of War: China; Nov. 13-indefinite. Associated Artists of N. J.: Nov. 13-Dec. 12.

**Rabin & Krueger**, 95 Halsey St.: Group Show of Ptgs. by H. Gasser, M. Rotheran, A. Mosca, M. Soyer, & A. Konrad; Nov.

**NEW HAVEN, CONN.** Yale Univ. Art Gal.: Integration of Mod. Art & Science; Persian Textiles; Nov. 8. Oriental Rugs from the George Hewitt Myers Coll.; Dec. 6.

**NEW LONDON, CONN.** Lyman Allyn Mus.: Ptgs. by Eilshemius & Paul Douglass; Nov.

**NEW ORLEANS, LA.** Arts & Crafts Club: Members Work: Twenty Years Retrospective Show of Arts and Crafts Club; Nov.

*Dept. of Art, Dillard Univ.*: WPA Graphic Arts from New York City; Oct. Sketches of Capt. Billings; Nov.

*Isaac Delgado Mus.*: Oskar Kokoschka; Oct. Fitzpatrick Drwgs.; Nov. 21. Caroline Durieux; Nov. 2-26. Masters of Mod. Photography; Nov. 1-22. Illuminated Gothic Woodcuts; Nov. 3-25. Joe Richards; N. O. Art League; Mod. Chinese Ptgs. from Nov. 28.

**NEW YORK, N. Y.** A. C. A., 26 W. 8: Ptgs. by Tromka; Nov. 6. Stella retro.; Nov. 27.

*Am. British Art Center*, 44 S. 56.: United Americas; Oct.

*Am. Fine Arts*, 215 W. 57.: Veterans' Society of Artists, 5th Annual; Wolfe Art Club, Annual Exhibition; Nov. 28. An American Place, 509 Madison; Recent Oils & W. Cls. by John Marin; Jan. 10.

*Argent*, 42 W. 57.: Black and Whites by Nat'l Assn. of Women Artists; Nov. 6. Ptgs. by Benson, Sibley & Kempson; Nov. 20.

*Artist*, 43 W. 55.: Recent ptgs. by Louis Monza; Nov. 23. *Associated Am. Artists*, 711 5th Ave.: Arbit Blatas, ptgs.; Oct. 30; Christmas Cards; Nov. 10. Leo Michelson; Nov. 15.

*Avery Library*, Col. Univ.: Illus. from Talbot Hamlin's book, "Greek Revival Architecture in America."

*Babcock*, 38 E. 57.: Revington Arthur, ptgs.; Nov. 6; Jean Liberte, ptgs., gouaches, drwgs.; Nov. 27.

*Bignou*, 32 E. 57.: 12 Masterpieces by 19th Cent. Fr. Pttrs.; Dec. 4.

*Bonestell*, 18 E. 57.: Four Sculptors; Oct. 23.

*Brant*, 15 E. 57.: Contemp. Am. Flower Ptgs.; Oct. 30; Cameron Booth, ptgs.; Nov. 27.

*Buchholz*, 32 E. 57.: Sculpt. by Degas, Matisse, Renoir; Nov. 13. Early Wks. of Living Masters; Dec. 4.

*Collectors of Am. Art*, 106 E. 57.: Group Ex.; Nov. 26.

*Contemporary Arts*, 106 E. 57.: Ptgs. by Anthony Pisciotta; Oct. 29; Ptgs. by Philip Peick; Nov. 12.

*Coordinating Cncl. Fr. Relief Soc.*, 457 Madison: Photos of Europe's Children; Oct.

*Douai*, 9 E. 57: Old Masters; Dec. 31.

*Downtown*, 43 E. 51: Karl Zerbe, ptgs.; 18th Annual of New Ptgs. & Sculpts. by Am. Artists; Nov. 27.

*Drey*, 11 E. 57: Old and Modern Masters.

*Durand-Ruel*, 12 E. 57: Modern French Ptgs.

*Durlacher*, 11 E. 57: William Fett, w.c.; Oct. 30; Old Master Drawings; Nov. 27.

*Eggleston*, 161 W. 57: Sport. Ptgs.; Nov. 15. Contemp. Am.; Nov. 16-Nov. 30.

*Ferrangil*, 63 E. 57: Colonial Ptgs.; Oct. 24; Everett Shinn, ptgs.; Nov. 15.

*460 Park Ave.*: Portraits by Members of Fed. of Mod. Sculptors & Ptnrs.

*Gallery of Modern Art*, 18 E. 57: "Small in Size," ptgs. by Members of Fed. of Mod. Sculptors & Ptnrs.; Nov. 13.

*Glackens*, 10 W. 9: 5th Memorial; Dec. 5.

*Grand Central*, 15 Vanderbilt Ave.: Founders Show, Nov. 11.

*Grolier Club*, 47 E. 60: Pub. & Memorabilia Relating to Ex. of Grolier Club; Nov. 7.

*Harlow*, 42 E. 57: Ptgs. & Etchings by R. W. Woiceske; Nov. 10-Dec. 1.

*Jacob Hirsch*, 30 W. 54: Classic to Ren. Art; Coins. Iranian Inst., 9 E. 89: Asiatic Art.

*Kelekan*, 20 E. 57: Coptic Art & Mod. Ptgs.

*Kennedy*, 785 5th Ave.: Am. in the War, prints; Nov. 6.

*Knoedler*, 14 E. 57: Ptgs. Col. of Erich Remarque; Nov. 13.

*Kraushaar*, 730 5th Ave.: Henry Schnakenberg, ptgs. & w.c.s.; Nov. 13. Guy Pene du Bois, ptgs.; Nov. 22-Dec. 11.

*Lillienfeld*, 21 E. 57: B.J.O. Nordfeldt; Nov. 6. Fred Serger; Nov. 15-Dec. 4.

*Macbeth*, 11 E. 57: Henry Gasser, w.c.s.; Oct. Andrew Wyeth, temp. & w.c.s.; Nov. 20.

*Matisse*, 41 E. 57: W. Cls. & Drwgs.; Oct.

*Met. Mus. of Art*, 5th Ave. and 82: Old and Mod. Prints; indef. Prints by Bruegel; Oct. 10. Illuminated Ms. Pages; Oct. 15. Argentine Prints; Oct. 17. Saints for Soldiers (Cloisters); opens Oct. 5. WPA Prints; opens Oct. 19. Soviet Artists in the War; Nov. Greek Revival in the U.S.; Nov. 10-30.

*Milch*, 108 W. 57: Recent Ptgs. Am. Artists; Nov.

*Morgan Library*, 29 E. 36: Development of Am.; Nov. 27.

*Morton*, 130 W. 57: Trina Evans, oils; Frederick Rockwell, w.c.s.; Oct. Gregory D. Ivy, w.c.s.; Nov. 13. Prints; Nov. 15-27.

*Mus. of City of N. Y.*, 5th Ave. & 103: "Harlem's Children in Wartime," photos by Florence Ward; Nov. 7. "American Counterpoint," photos by Alex. Alland; Nov. 28.

*Mus. of Costume Art*, 18 E. 50: Russian Costumes; Recent Accessions; Oct.

*Mus. of Modern Art*, 11 W. 53: Airways to Peace; Oct. Alexander Calder; Nov. 28; Young Negro Art; Nov. 28; Romantic Ptgs. in Am.; Nov. 17-Feb. 6.

*New Art Circle*, 41 E. 57: Henry McCarter; Nov. 20. Israel Litwak; Nov. 22-Dec. 23.

*Newhouse*, 15 E. 57: George Chann, ptgs.; Nov. 10-27.

*N. Y. Hist. Soc.*, 170 Cent. Park W.: Allied Artists of Am.; Picture Books of N. Y. City; Thanksgiving Proclamations & Sermons; Nov. 30.

*N. Y. Pub. Library*, 476 5th Ave.: Am. Printmakers & Portraits; March 31, 1944.

*Nierendorf*, 53 E. 57: Joseph Scharl, ptgs. & drwgs.; Oct. American Expressionism; Nov.

*Niveau*, 63 E. 57: Europeans in Am.; Nov. 5. Johannes Schiefer; Nov. 6-26.

*Passeidoit*, 121 E. 57: Recent Sculp. by Jose de Creeft; Nov. 15-Dec. 11.

*Perls*, 32 E. 58: Fred Papsdorf, ptgs.; Oct. Madeline Pereny, ptgs.; Nov. 27.

*Pinacotheca*, 20 W. 58: Helen Frank, ptgs.; Oct.

*Puma*, 108 W. 57: Victor Thall, ptgs.; Nov. 7.

*Rosenberg*, 16 E. 57: Milton Avery, w.c.s.; Nov. 15.

*St. Etienne*, 46 W. 57: Will Barnet; Oct. Kaethe Kollowitz; Nov. 3-Dec. 4.

*Schaeffer*, 61 E. 57: Old Master Paintings.

*Schnieder-Gabriel*, 67 E. 57: Fr. & Eng. Ptgs.; Nov. 13. Grigory Gluckmann, ptgs.; opens Nov. 15.

*Schoenemann*, 73 E. 57: 15th-19th Cent. Ptgs.

*Seligman*, 5 E. 57: 19th Cent. Ptgs.

*Silberman*, 32 E. 57: Old and Modern Ptgs.

*Studio Guild*, 130 W. 57: Joseph Goethe, wd. sculp.; Nov. 1-13. Master Class of Countess Zicky, oils & w.c.s.; Nov. 15-27.

*Wakefield*, 64 E. 55: Hedda Sterne, ptgs., drwgs.; Nov. 1-13; Kurt Seligman, lithos.; Nov. 15-27.

*Weyhe*, 794 Lexington; Mod. Lithos.; Oct. Albert Urban; Nov.

*Whitney Mus. of Am. Art*, 10 W. 8: Annual Ex. of Contemp. Am. Art; Nov. 23-Jan. 4.

*Wildenstein*, 19 E. 64: Van Gogh, ptgs.; Nov. 7.

*Willard*, 32 E. 57: Richard Pousette-Dart, Forms in Brass; Nov. 6. Gina Knee, w.c.s.; Nov. 9-Dec. 4.

*NORFOLK, VA.* Mus. of Arts & Sciences: Cartoons by Clifford K. Berryman (AFA); Nov. 7-Dec. 26. Work by Men in the Services; Nov. 11-28.

*NORWICH, CONN.* Slater Memorial Mus.: War Cartoons of Britain; Oct. Flower Studies by Marian Cruger Coffin; Oct. 41-Nov. 18.

*OAKLAND, CALIF.* Oakland Art Gal. Artists' Annual; Oct.

*OAK PARK, ILL.* Art League Gal.: 20th Annual Show; Oct.

*OBERLIN, O.* Allen Memorial Art Mus.: Indian W. C. Show; Oct. Art of the Armed Forces (AFA); Nov.

*OLIVET, MICH.* School of Fine Arts, Olivet College: Ptgs. by Chaing Zen; Oct. Etchings by Goya; Nov. 1-15. Silk Screen Prints by Leonard Pytlak; Nov. 15-29. Prints by Piranesi; Nov. 29-Dec. 20.

*OMAHA, NEB.* Joslyn Memorial: North Atlantic Patrol & Convoy Duty (AFA); Nov. 1-15. Daumier-Michelangelo of Caricature; Nov. 15-30. Tapestry Show; Nov. Books Made for Children; Nov. 14-Dec. 3. Annual Six States Exhibition; Nov. 29-Dec. 31.

*OXFORD, MISS.* Mary Busic Mus.: Soldier Artists Ptgs.; Bronze, Brass, & Copper Exhibit; Oct. Ptgs. by Kelley Fitzpatrick; Sculp. by Madeline Park; Nov.

*PARKERSBURG, W. VA.* Fine Arts Center, 317 9th St.: Guatemalan Textiles; Russian War Posters; Cecil Beaton Photos; Nov. 15. Associated Artists Graphics; Ptgs. by Wood County Artists; Nov.

*PASADENA, CALIF.* Pasadena Art Inst.: Art of Latin America; Oct.

*PEORIA, ILL.* Public Lib.: Flower Ptgs. by Mrs. J. E. Cook; Nov. 7-27.

*PHILADELPHIA, PENN.* American Swedish Historical Mus.: Ptgs. by Nils Dardell; Nov. 15.

*Mus. of Art*: Brazil Builds; Oct. 14. Ptgs. from Chester Dale Coll.; from Oct. 10. Army Air Corps Photos; Nov. 16. Penn. Academy of Fine Arts: 41st Annual W. C. & Print Exhibit; 42nd Annual Penn. Soc. of Miniature Painters; Nov. 24. The British Coll. of War Cartoons; Nov. 21-Dec. 5.

*Philadelphia Art Alliance*: 3rd Annual Show; Silk Screen Prints by Hugo Gellert; Prints and Drwgs. of Alaska from Coll. of Theodore S. Farrelly; Ptgs. by Jacob Eichholz; Industrial Design Show; Oct.

*PITTSFIELD, MASS.* The Berkshire Mus.: Eight Syracuse Water Colorists; Nov. 2-30. 3rd Annual Traveling Salon of Popular Photography; Nov. 22-Dec. 6.

*PITTSBURGH, PENN.* Carnegie Inst. Dept. of Fine Arts: Ptgs. in the U. S.; Selection of Contemp. Amer. Prints from the Pennell Print Competition; Dec. 12.

*PORTLAND, ORE.* Art Mus.: Selections from Bequest of W. B. Ayer; Dec. 1. Prints of America in the War; Ptgs. by Petroruti; Oct. Twelve Oregon Artists; Modern Textiles; Nov. 3-30.

**On October 22, 1943, exactly  
4,533,937 people had visited the  
National Gallery of Art in Wash-  
ington since it was opened to the  
public on March 17, 1941.**

*PROVIDENCE, R. I.* Art Club: Drwgs. & Etchings by NalBandian; Nov. 7. 65th Annual Show; Nov. 9-21. W. Cls. by Frederic Whittaker; Nov. 23-Dec. 5.

*Public Lib.*: Books by Offset (AIGA); Nov. 6.

*RALEIGH, N. C.* The North Carolina State Art Society: Pre-Audubon Ptgs. from Barnwell Coll.; Oct. 15. Ptgs. & Prints by Josef Albers and Textiles by Anni Albers; Oct. Ptgs. by Soldier-Artists from Ft. Bragg; Nov. 1-27.

*READING, PENNA.* Public Mus. & Art Gal.: Memorial Show of the Work of E. Sophonisba Hergesheimer; Nov. 23.

*RICHMOND, IND.* Art Dept., New Senior H. S.: 45th Annual Show of Richmond Artists; Nov. 9-30.

*RICHMOND, VA.* Mus. of Fine Arts: Artists for Victory Prints; Oct. Primitive Masks; Nov. 17. Ptgs. for Fun; Nov. 6-29. Wall Ptgs. of India & Ceylon; Nov. 21-Dec. 12.

*Valentine Mus.*: Fire! Fire! Police! Police! 150 Years of Public Safety in Richmond; Dec. 17.

*ROCHESTER, N. Y.* Memorial Art Gal.: Brazil Builds; Provincial France; Nov. 28.

*ROCKFORD, ILL.* Art Assn.: Ptgs. from Midtown Gal., New York; Prints by Howard Swenson; 3rd Annual Artists of Rockford & Vicinity; Oct. W. Cls. by Tom Dietrich; Mexican Handicrafts & Diego Rivera Drwgs.; Nov. 1-Dec. 6.

*SACRAMENTO, CALIF.* E. B. Crocker Art Gal.: Sculp. by Charlotte Myers; W. Cls. by Wm. T. Gamblin; Ptgs. by Abraham Levin; Index of Amer. Design; Oct. Army Air Corps Photos; W. Cls. by Alison Stilwell; Primitives by Graham Moses; William Keith Retro.; Nov.

*SAN ANTONIO, TEXAS.* Witte Memorial Mus.: Guatemala Ptgs. by Mary Aubrey Keating; Prints by Local Artists; Oct.

*SAN FRANCISCO, CALIF.* Calif. Palace of Legion of Honor: Ptgs. & Sculp. Sponsored by Soc. for Sanity in Art; Greek Vases, Spreckels Coll.; Nov. Etchings from Gericault to Renoir; Nov. 8. Children's Ptgs. from Coll. Fannie Brice; Nov. 28.

*Gump's*: W. Cls. To Live With by Charles B. Rogers; Nov. 14.

*Mus. of Art*: Soviet Posters; Oct. 10. Bay Artists in Shipyards; Gine Knee Ptgs.; Desastres Del Alma Ptgs. by Julio De Diego; Oct. 17. Prints; Army Air Corps Photos; China at War Photos; Artist for Victory Prints; Oct. Roi Partridge Retro.; Nov. 7.

*Hesketh Sculp.*; S. F. Art Assoc. Annual; Nov. 14. Ships for Victory; Nov. 17.

*M. H. deYoung Memorial Mus.*: Meet the Artists; Oct. Contemp. British Art; Brush Ptgs. by Chang Shu-Chi; Archaic Chinese Mirrors, Bronzes and Jades; Art by Refugee Children; Nov. Ptgs. by Jane Berlandina; Nov. 20-Dec. 20.

*SANTA BARBARA, CALIF.* Mus. of Art: Artists for Victory Prints; Ptgs. by Paul Clemens, Rex Brandt, Mary Wesselhoeft; Silk Screen Prints by Geno Pettit; Oct. Agnes Pelton, Luis Quintanilla, Charles & Hazel McKinley; Nov.

*SANTA FE, N. M.* Mus. of N. M.: Santa Fe Photographers; Oct. 15. Teresa Bakos, Miki Hayakawa, Preston McCrossen, Charles Barrow; Oct. Corizzio & Schoeninger Constructions; Harlan Bopes, Dorothy McNamee; Nov. 1-15. Karl Larson, Arthur Mugrave (Constructions continued) Nov. 15-30. Memorial Show of Sheldon Parsons; Nov.

*SARATOGA SPRINGS, N. Y.* Dept. of Fine Arts, Skidmore College: Ptgs. by Edith McCrea & Ella Van Dyke; Nov. 15. The Arts in Therapy; Nov. 22-Dec. 15.

*SCRANTON, PENNA.* Everhart Mus. of Natural Science & Art: Artists for Victory Prints; Nov. 10. Scranton & Vicinity Artists; Anna H. Huntington Sculp.; Nov. 5-Dec. 5.

*SEATTLE, WASH.* Art Mus.: Arts in Therapy and Short Skill Projects; Nov. 3. 29th Annual Northwest Artists; Nov. 7. Soldiers of Production; Russian Arts & Crafts; Ships for Victory; Ptgs. by Theodora L. Harrison; Nov. 10-Dec. 5.

*SPRINGFIELD, ILL.* State Mus.: Ceramics of Illinois; W. Cls. & Lithos. from Permanent Coll.; Nov.

*SPRINGFIELD, MASS.* George Walter Vincent Smith Art Gal.: Islamic Art; Woodcarvings of Southern Highlanders; Oct. 24. French Tapestries from Cuttoli Coll.; Walt Disney Originals; Art of Weaving; Nov. 29.

*Mus. of Art*: Life Magazine War Art Show; Speak Their Language; Oct. 24. The Debt of Art to Nature; Nov. 15. Litho. by Forain; Nov.

*SPRINGFIELD, MO.* Art Mus.: Our Navy in Action; Oct. Ptgs. by Local Artists; Nov.

*SAINT GEORGE, STATEN ISLAND, N. Y.* Staten Island Mus.: 8th Annual S. T. Island Art Assoc.; Oct. Works by Emma L. R. White; Nov.

*ST. LOUIS, MO.* City Art Mus.: 20th Cent. Portraits; Amer. in the Making; Oct. 3rd Annual Missouri Competition; Mod. Textiles; Weaver's Guild of St. Louis; Stencil Prints and Etchings by Picasso; Nov.

*ST. PAUL, MINN.* Hamline Univ. Gal.: W. Cls. by Millard Sheets, Gine Knee, & Russell Cowles; Oct. 23. Ptgs. by Clara Mairs; Nov. 4. Ptgs. by Janica Biala; Print Processes; Nov. 13. Ptgs. by Rivera, Orozco, & Siqueiros; Nov. 25.

*St. Paul Gal. & School*: Amer. Watercolorists; Oct. 25. Contemp. French Ptgs.; Nov. 28.

*UTICA, N. Y.* Munson-Williams-Proctor Inst.: Mod. Dutch Art; Portraiture of Americans; Prints from School of Art; Ptgs. by Arthur Rosenblum; Nov.

*TACOMA, WASH.* Art Assn.: Textiles by Marianne Strengell Dusenbury; Contemp. European W. Cls.; Early Amer. Glass; Morris Graves Retro.; Oct. 26.

*TOLEDO, O.* Mus. of Art: Contemp. Ptgs. in Canada; Nov. 7-28.

*TOPEKA, KANS.* Mulvane Art Mus., Washburn Municipal Univ. Drwgs. by Hamilton Wolf; Latin-Amer. Crafts, Textiles, & Books; Oct. Artists for Victory Posters; Nov. 28.

*TULSA, OKLA.* Philbrook Art Center: Art of Australia; Nov. 17. Contemp. Art of Western Hemisphere; Nov. 29. Children's Art from William Rockhill Nelson Gal.; Nov. 1-29.

*UNIVERSITY, LA.* Art Dept., La. State Univ.: Rivera, Orozco, & Siqueiros; Oct. 23. Old Masters; Nov. 14-Dec. 7.

*WASHINGTON, D. C.* Arts Club: Ptgs. by LaForce Bailey; Oct. Minna Citron Drwgs. & Etchings; Nov. 19. Barnett Aden Gal., 127 Randolph Place, N. W.: Amer. Art for Homes; Nov.

*Corcoran Gal. of Art*: Amer. in the War; Oct. 24. Alumni & Students' Sale; Nov. 21. Anton Fischer Ptgs.; Nov. 25. Howard Univ. Gal.: Mod. Chinese Ptgs. (AFA); Nov. 11. Amer. Graphic Arts; Nov. 15-Dec. 31.

*National Gal. of Art*: Navaho Pollen & Sand Ptgs.; Nov. 14. Phillips Memorial Gal.: East-West Show; Marsden Hartley Ptgs.; Late 19th & 20th Cent. Prints; Oct.

*Smithsonian Inst.*: Block Prints by Zulema Barcons; Oct. 24. Whyte Gal., 1520 Connecticut Ave.: Sculp. by Dorothea Greenbaum; Oct. One-man show by Pietro Lazzari; Nov. 8-30.

*WELLESLEY, MASS.* Wellesley College Art Mus.: Camouflage for Civilian Defense; Oct. Ptgs. & Sculp. Wellesley Sec. of Artists; Nov. 1-14. Prints from Gericault to Renoir; Nov. 17-Dec. 10.

*WILMINGTON, DEL.* Delaware Art Center: 30th Annual Delaware Show; Oct. 26. Camouflage Today; Nov. 14-Dec. 5.

*WILLIAMSTOWN, MASS.* Lawrence Art Mus., Williams College: Britain at War; Nov. 15. Tunisian Triumph; Nov. 18-Dec. 9.

*WICHITA, KANS.* Arts Assn.: Artists for Victory Prints; Ptgs. by Jane Peterson; Oct. Wichita Artists Guild; H. S. Students' Work; Ptgs. Clayton Staples; Nov. 1-30.

*WOODSTOCK, N. Y.* Rudolph Gal.: Group Show; Oct.

*WORCESTER, MASS.* Art Mus.: Contemp. New England Handicrafts; Dec. 26.

*YONKERS, N. Y.* Hudson River Mus.: Bronze Artists Guild; Nov. 8-Dec. 5. Yonkers Art Assoc.; Thumb-Box Sketches & Painted Porcelains by Grace Varian Stengel; Nov. 8-Dec. 19.

*YOUNGSTOWN, O.* Butler Art Inst.: Ohio Servicemen's Show; America in the War; Art Education in War Time; Nov. 7. Art from Fighting China; Nov. 12-28. Survey of Best Things in Chinese Art; One-man Show by Rolf Stoll; Nov. 19-Dec. 5.

*ZANEVILLE, O.* Art Inst.: Colorful Costume Prints; Oct. Survey of Russian Art; Nov. 4. Ptgs. by Walt Kuhn; Figureheads and Carvings from Amer. Clipper Ships; Nov. 4-30.

# ARTISTS' CALENDAR OF EXHIBITIONS AND COMPETITIONS

## EXHIBITIONS

### NATIONAL

#### 5TH ANNUAL EXHIBITION OF AMERICAN VETERANS SOCIETY OF ARTISTS, INC.

Nov. 11-Dec. 12, 1944. *American Fine Arts Society Building*, New York City. Open to artists who have served or are serving in armed forces of the United Nations. Media: Oils, watercolors, pastels, graphics and sculptures. Limit three entries each. Work due Nov. 1. Jury. American Veterans Society of Artists, Inc., American Fine Arts Society Building, 215 W. 57th St., New York City.

#### 23RD INTERNATIONAL EXHIBITION OF WATER COLORS

May 11-August 20, 1944. *Art Institute of Chicago*. Open to all artists who have never exhibited at the Institute. Media: watercolors, pastels, drawings, monotypes, tempera, gouache. \$1100 in prizes. Jury. Entry cards due March 20, 1944. Work due March 27 thru April 6. Mr. Frederick A. Sweet, Art Institute of Chicago, Chicago, Ill.

#### SPRINGFIELD INTERNATIONAL SALON OF PHOTOGRAPHY

Jan. 5-26, 1944. *George Walter Vincent Smith Art Gallery*. Media: Photographs. Jury. Work due Dec. 7. Director, George Walter Vincent Smith Gallery, Springfield, Mass.

### REGIONAL

#### SOUTH

#### 24TH ANNUAL EXHIBITION OF SOUTHERN STATES LEAGUE

May 7-June 4, 1944. *Dallas Museum of Fine Arts*, Dallas, Tex. Open to practising artists, born or resident two years in Southern States. Media: Paintings, sculpture, graphic arts, artistic crafts. Prizes. Entry cards due April 8. Work due April 15. Miss Ethel Hutson, 7321 Panola St., New Orleans 18, La.

#### THIRD ANNUAL TEXAS PRINT EXHIBITION

Dec. 12-Jan. 16, 1944. *Dallas Museum of Fine Arts*. Open to all residents of Texas and service men and women stationed in Texas. All media. Jury. \$200 in prizes. Entry cards and work due Dec. 4. Dallas Print Society, Dallas Museum of Fine Arts, Dallas 10, Tex.

#### 7TH ANNUAL NORTH CAROLINA ARTISTS EXHIBITION

Dec. 5-31, 1943. *Person Hall Art Gallery*. Open to residents and former residents of N. C. Transportation both ways to be paid by artist. All media. Jury. Entry cards and work due Dec. 1. Miss Harriet Dyer Adams, Acting Director, Person Hall Art Gallery, Chapel Hill, N. C.

#### THREE COUNTY SHOW: ATLANTA ART ASSOCIATION AND HIGH MUSEUM OF ART

February 16-29. Open to all resident artists of Fulton, DeKalb and Cobb Counties. Media: all. Jury. Entry cards and works due February 11. L. P. Skidmore, Director, *High Museum of Art*, Atlanta, Ga.

#### MID-WEST

#### 31ST ANNUAL WISCONSIN ARTISTS EXHIBIT

April-May, 1944. *Milwaukee Art Institute*. Open to legal residents of Wis. Media: Oil, watercolor, drawings, sculpture. Jury. Purchase prizes and awards. Entry cards due March 1. Work due March 25. Miss Polly Coan, Asst. to the Director, 772 N. Jefferson St., Milwaukee, Wis.

#### ANNUAL EXHIBITION OF THE TOLEDO FEDERATION OF ART SOCIETIES

May, 1944. *Toledo Museum of Art*. Open to residents or former residents of Toledo or within a radius of 15 miles. Media: Oils, watercolor, prints and drawings, crafts. Jury. Honorable mentions. Mr. J. Arthur MacLean, Curator, Toledo Museum of Art, Toledo, Ohio.

#### 20TH ANNUAL ROCKFORD AND VICINITY ARTISTS JURY SHOW

Burpee Art Gallery, April 4-May 2, 1944. Open to members of Rockford Art Assn. Entrance fee: \$3.00 local; \$1.50 out-of-town. All media. Jury. \$100 in purchase prize; \$25 and \$10 for 2nd and 3rd prizes. Ruth K. Andrew, 737 N. Main St., Rockford, Ill.

#### ARTISTS OF GREATER MUSKEGON AND VICINITY: HACKLEY ART GALLERY, MUSKEGON, MICHIGAN

Feb. 1, 1944. Open to residents of Greater Muskegon and vicinity. Media: all. Entry cards due Jan. 25. Works due Jan. 28, 1944. Mrs. Audrey Hunter Drumm, Assistant to Director, Hackley Art Gallery, Muskegon, Michigan.

#### 9TH ANNUAL NEW YEAR SHOW: THE BUTLER ART INSTITUTE, YOUNGSTOWN 2, OHIO

January 1-30, 1944. Open to artists and former residents of Ohio, Pennsylvania, Virginia, West Virginia and Indiana. Media: oils and water colors. Jury. Purchase awards and prizes. Entry cards and works due December 5. Bowe Smiley Butler, Director, *Butler Art Institute*, 524 Wick Ave., Youngstown 2, Ohio.

## COMPETITIONS AND FELLOWSHIPS

#### ART AWARDS OF MONTICELLO COLLEGE FOR WOMEN, ALTON, ILL.

Five awards of \$200 each, open to graduates of accredited high schools with sixteen units of credit. To encourage students who show exceptional ability in the fine arts to attend a liberal arts college where special emphasis is placed on music, art, the drama, and modern dance. Awards in art based on work presented to the committee. Awards in music, drama, and the modern dance made on recommendations and previous training. Applications: by May 1, 1944, to A. N. Sullivan, director of admissions, Monticello College, Alton, Illinois.

#### JOINT SCHOLARSHIPS: AMERICAN UNIVERSITY-PHILLIPS MEMORIAL GALLERY, WASHINGTON, D. C.

To permit talented students with insufficient funds to take the newly created four-year career course for painters, leading to the degrees of Bachelor of Arts and Master of Arts. Amount: \$150 to \$350 depending on circumstances. Qualifications: submission of paintings and drawings; fulfillment of college entrance requirements. Applications: by Sept. 1 to C. Law Watkins, director, At School, Phillips Memorial Gallery, 1600 21st St., N. W., Washington, D. C.

#### M. GRUMBACHER MEMORIAL AWARD

To encourage talent and give public, private, and parochial high school students an opportunity to exhibit at the Carnegie Institute. Amount: \$200 in cash prizes and 45 scholarships to country's leading art schools. M. Grumbacher, 470 W. 34th St., New York 1, N. Y.

#### AUDUBON ARTIST GROUP

Feb. 1944. Norlyst Gallery. Media: all (small sculptures only). Open to any professional artist in America. Jury. Entry cards due Jan. 15. Works due Feb. 1. First prize for entire show, \$50. Popular prize bronze medal. Anna E. Meltzer, Norlyst Gallery, 59 W. 56th St. New York City.

#### MCCANDLISH AWARDS FOR 1944: MCCANDLISH LITHOGRAPH CORPORATION, PHILADELPHIA 29, PA.

Competition open to American artists. Jury awarded prize money and certificates of merit to contestants receiving Honorable Mention for original poster designs in any medium (24-sheet posters) of products or services selected as contest subjects. H. A. Speckman, Sales Manager, McCandlish Lithograph Corp., Roberts Avenue & Stokley Street, Phila. 29, Pa.

#### PLANNING AMERICA'S AND THE AMERICAN PEOPLE'S FUTURE IN PEACE: 19TH ANNUAL CLEVELAND STUDENTS' POSTER ART EXHIBIT, CLEVELAND 3, OHIO

Competition open to any school student in Cuyahoga County, Ohio. Jury awarded prizes totaling \$500 contributed by J. A. Zimmer, President, Central Outdoor Advertising Company, Inc., Cleveland, for original poster design backing the war effort and production. Poster must be 22" wide x 28" high (including mount). Media: tempera color, watercolor, oil, crayon or cut paper. Entry blanks and works must be in March, 1944. L. C. Sykora, Director, The Cleveland Students' Poster Art Exhibit, 4600 Carnegie Ave., Cleveland 3, Ohio.

#### OHIO VALLEY OIL AND WATER COLOR SHOW

March 1-21, 1944. *Edwin Watts Chubb Gallery, Ohio Univ.*, Athens, Ohio. For residents of Ohio, Ind., Ill., W. Va., Pa., Ky. Media: Oil and watercolor. Jury. Prizes: \$150 in war bonds; honorable mention. Work due Feb. 14-25, 1944. Dean Earl C. Seigfred, College of Fine Arts, Ohio Univ., Athens, Ohio.

#### 8TH ANNUAL NOVEMBER SHOW: MASSILLON MUSEUM

November 1-December 1. Open to present and former residents of Stark and the 3 adjoining counties. Media: all. Jury. Purchase prize and a popular prize. Works due October 28, at *Massillon Museum*, Massillon, Ohio. Albert E. Hise, Curator, 212 Lincoln Way E., Massillon, Ohio.

### WEST

#### ANNUAL CALIFORNIA ART EXHIBITION

Feb. 6-Feb. 20, 1944. *Civic Auditorium*, Santa Cruz, Calif. Open to those living or painting in California. Media: Oils, watercolors, pastels. Jury. Prizes. Entry cards due Jan. 28. Work due Jan. 29. Miss Margaret E. Rogers, 99 "B" Pilkington Ave., Santa Cruz, Calif.

#### SIX STATES EXHIBITION: SOCIETY OF LIBERAL ARTS, JOSLYN MEMORIAL, OMAHA, NEBRASKA

Nov. 29-Dec. 31, 1943. Open to legal residents in Nebraska, Iowa, Kansas, Missouri, South Dakota, and Colorado. Media: Oil, watercolor, prints, drawings, small sculpture, and ceramics. Jury. One man exhibition for first place in oils and watercolors sections. Works due 9:00 p. m. Nov. 14, 1943. Mr. Paul H. Grumman, Joslyn Memorial, 22nd & Dodge, Omaha, Neb.

#### 23RD ANNUAL EXHIBITION OF CALIFORNIA WATERCOLOR SOCIETY

Dec. 1, 1944. *Los Angeles Museum*; spring of 1944 in *San Francisco*, *Santa Barbara* and *San Diego Museums*. Jury. Awards in war bonds. Work due Nov. 13. Los Angeles Museum, Exposition Park, Los Angeles 7, Calif.

### EAST

#### 12TH ANNUAL EXHIBITION OF MARYLAND ARTISTS

*Baltimore Museum of Art*. March-April, 1944. Open to those born in or residents of Maryland. Jury. Purchase and merit prizes. All media. Miss Adelyn D. Breeskin, Acting Director, Baltimore Museum of Art, Baltimore, Md.

#### YONKERS ART ASSOCIATION FALL EXHIBITION

Nov. 8-Dec. 19, 1943. *Hudson River Museum*, Yonkers, N. Y. Media: Watercolors, pastels, small oil paintings, small sculpture, etchings, lithographs and drawings. 50 cents entry fee for non-members of assn. Work due Nov. 3. Mr. James Ross, Secretary, 124 Morris Street, Yonkers, N. Y.

#### 7TH ANNUAL LOCAL ARTISTS EXHIBITION

Community Arts Program of Munson-Williams-Proctor Institute, Utica, N. Y. Feb. 6-28, 1944. Open to artists residing within 100 miles radius of Utica. All media. No jury. Entry cards.

#### 9TH REGIONAL EXHIBIT, ARTISTS OF THE UPPER HUDSON: ALBANY INSTITUTE OF HISTORY AND ART

Apr. 26-May 28, 1944. Open to residents within 100 miles of Albany, N. Y. Media: oils, watercolors, pastels, and sculpture not previously shown at Albany Institute. Jury. Purchase Prize. Date works due to be announced. John Davis Hatch, Jr., Director, *Albany Institute of History and Art*, 125 Washington Ave., Albany, N. Y.

#### 13TH ANNUAL NEW JERSEY STATE EXHIBITION: MONTCLAIR ART MUSEUM

October 31-Nov. 28. Competition to all born in New Jersey, or to those who live in New Jersey at least three months of year, or have lived in New Jersey for past five years. Media: Oils, water colors, sculpture, black and white, pastel and chalk. Jury. Certificates of award and honorable mentions. Entry cards due Oct. 2. Works due Oct. 3-10. Mrs. Mary G. Swartwout, Director, *Montclair Art Museum*, Montclair, N. J.

#### 12TH ANNUAL EXHIBITION OF CUMBERLAND VALLEY ARTISTS: WASHINGTON COUNTY MUSEUM OF FINE ARTS, HAGERSTOWN, MARYLAND

January 30, 1944. Competition open to resident of area bounded by Harrisburg, Pa. on north, Frederick, Md. on east, Winchester, Va. on south, and Cumberland, Maryland on west. Artists in Armed Forces temporarily in region. Media: Oil, watercolor, prints, sculpture, pastel, drawings. Jury. Three cash awards, three honorable mentions. Entry Cards due before Dec. 31. Works due January 1-15. Dr. John Richard Craft, Director, *Washington County Museum*, Hagerstown, Maryland.

#### 15TH ANNUAL EXHIBITION OF PRINTS: PRINT CLUB, PHILADELPHIA, PA.

Nov. 8-27. Open to Philadelphia artists. Media: original signed etchings, aquatints, blockprints, lithographs, etc. made in 1942-43. Jury. \$50 John Gribbel Memorial Prize. Entry cards due October 25. Works due noon October 27. Mrs. Andrew Wright Crawford, Director, *Print Club*, 1614 Latimer Street, Philadelphia 3, Pa.

